

# THE ATHENÆUM

Journal of English and Foreign Literature, Science, and the Fine Arts.

LONDON, SATURDAY, FEBRUARY 22, 1845.

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No. 904.

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**VOLTAIC ELECTRICITY.**—Professor DANIELL will commence his LECTURES on CURRENT AFFINITY and its ASSOCIATED FORCES, on MONDAY, the 3rd March, at Three o'clock P.M., and will continue on every Tuesday, Thursday, Friday, and Monday, to the end of the course.—For further particulars apply at the Secretary's Office, King's College, London.  
R. W. JELF, D.D., Principal.

**LECTURES ON THE ROMAN CONSTITUTION.**  
PROFESSOR LONG, A.M., will commence his FIRST COURSE OF LECTURES on the ROMAN CONSTITUTION, on FRIDAY, March 7, at a quarter past 4.—Lectures every Friday at the same hour. Fee, 2l.

RICHARD POTTER, A.M.  
Dean of the Faculty of Arts and Laws,  
University College, London,  
17th Feb. 1845.

**DECORATIVE ART SOCIETY, No. 11,**  
Davies-street, Berkeley-square.  
On the INTERIOR DECORATIONS of the splendid COLLEGE CHAPEL, at STEPHEN, as finished by Edward III. in 1346, with NOTICES of several APARTMENTS in the Ancient PALACE OF WESTMINSTER. A Paper on these subjects will be read by Mr. CHABE, on WEDNESDAY, 20th instant, after the authority of the late Adam Lee, Esq.  
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**ARCHITECTS.—NOTICE** is hereby given, that the TRUSTEES appointed by SIR JOHN SOANE will meet at the MUSEUM, 13, Lincoln's Inn Fields, on MONDAY, the 26th of MARCH, at Three o'clock in the afternoon, to receive and distribute the Society's Income which shall have accrued during the preceding year from the sum of 5,000l. reduced 10 per cent. Bank Annuities invested by the late Sir John Soane, among distressed Architects, and the Widows and Children of deceased Architects left in destitute or distressed circumstances. Forms of application may be had at the Museum, and must be filed up and delivered there on or before Saturday, the 13th of March, after which day no application can be received.

**ART-UNION OF LONDON.**—By authority of Parliament. Subscribers for the current year, ending March 31, will receive an IMPRESSION of a LINE ENGRAVING, by Mr. G. T. Doo, after the Picture by W. Mulready, R.A., 'The Graveling,' and in addition to this a series of designs in Outline, made expressly for the Society by Mr. W. Kymer, illustrative of Thomson's 'Castle of Indolence.'  
GEORGE GODWIN, } Hon. Secretaries.  
LEWIS POOCK, }  
4 Trafalgar-square, January 22, 1845.

**TO ENGINEERS.—An ARCHITECT**, in established practice, and who has the opportunity of giving his Pupils a most complete education, both theoretical and practical, is willing to take the Son of an Engineer in return.—Reference to M. R. A. Mr. Weale, 50, High Holborn.

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THOMAS HUGG, Secretary.  
Mount-street, 18th Feb. 1845.

**STAMMERING.—MR. HUNT, of 224, Regent-street**, has RETURNED to Town for the Season. A Prospectus, containing Testimonials from *The Times*, *Literary Gazette*, *Medical-Chirurgical Review*, &c., as well as from Sir Peter Laurie, respecting the cure of Stammering, and the witness the treasurable attention on the Queen's life by Francis, sent, on application as above, to any part of the Kingdom.

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J. Marks not allowed. The Ball to commence at Eight o'clock.  
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WE find the useful and the ornamental arts, and science in association with them, advancing with improved civilization; yet in agriculture, which is coeval with the dawn of civilization, and on which more than on any other art or science man is dependent for every thing necessary to life and enjoyment, the least improvement has been made, and the condition of agriculture at the commencement of the nineteenth century was but little different from the state in which we find it when Hesiod wrote his 'Works and Days.'

During the latter parts of the last century, the demands which a rapidly increasing population made upon the soil, aroused the English agriculturists to the consideration of means by which it might be possible to increase its produce; and, about the same time, we have evidence of a similar movement on the Continent, and particularly in France. Between the years 1762 (when Tull's 'Horse-Hoeing Husbandry' appeared) and 1800, there were several good treatises on Agriculture published in England. In 1754, indeed, Wallerius wrote on the Cause of Fertility, but in this work speculation takes the place of experience and observation. In Varlo's 'Husbandry,' published in 1774, we find some just observations on compound and liquid manures. In Kent's 'Hints to Gentlemen of Landed Property,' printed two years later, are to be found many valuable suggestions on draining, manuring, &c. Marshall's 'Minutes of Agriculture' register the experiments of a practical man, and of one who was in the habit of thinking for himself; consequently this publication is not without its value. Almost immediately after the appearance of the above works, we have Wight's 'State of Husbandry in Scotland' and Arthur Young's 'Annals of Agriculture.' The number of the contributors to the Annals, and the value of a great many of the contributions, clearly show that at the time of its appearance, 1784-5, Scientific Agriculture attracted considerable attention in Great Britain. The experiments of the editor, Mr. Young, are of the most diversified kind; in his researches on the food of plants, he appears to have brought to the test of his experiments most of those chemical manures, which have lately been the subjects of attention, together with many others, and particularly several volatile fluids and gaseous bodies. It will be seen by the following extract from Young's observations on his first published series of these experiments, that he had, to a certain extent, anticipated Professor Liebig:—

"Had not inflammable air (hydrogen gas) been tried, the leading feature for selection would have been volatile alkali (ammonia), which is uniformly excellent; and as putrefaction is known, in common practice, to yield admirable manure, it might have been concluded, with great propriety, that the volatile alkali was the food of plants,—a theory, for several years the favourite deduction of my practice."—*Annals*, vol. i. folio 185.

It is also worthy of remark, that this experimental farmer soon learnt the value of the volatile portions, which, under ordinary circum-

stances, are continually flying off from heaps of putrefying matter; and that he adopted, himself, and strongly recommended to others, the practice of covering up heaps of manure from the sun and air, stating "one load of the dung in the covered part is worth two in the uncovered;" and that he also mixed charcoal with decomposing animal matter for the purpose of fixing this volatile principle. These points have only received general attention since the publications of Liebig and Johnston have particularly shown their value, and that the necessities of the agriculturist have compelled him to study every means by which even the slightest increase to his crops was promised. At an earlier period than this, 'Les Eléments d'Agriculture,' by M. Duhamel du Monceau, were published at Paris, and almost immediately translated into the English language. Duhamel has, in this publication, entered extensively into the physiology of vegetation, and applied this knowledge to a practical end. The writings of Duhamel are tolerably well known to all those who are interested in this subject; and although recent researches have shown that many of his conclusions are not well founded, yet to him we must award the merit of being an honest and industrious investigator of a complicated subject, and of possessing the somewhat rare ability of reducing his philosophical deductions to purposes of general utility.

With the physiology of plants, or with the chemical changes on which the growth of plants depends, in its more general bearings, it is impossible, had we the desire, to deal in the present paper. We intend to confine ourselves to the general question, of the value of that assistance which the agriculturist is deriving from the labours of the chemist and the observations of the geologist.

It is our belief, that Agriculture will derive the greatest assistance from Chemistry and Geology; but this will not be—it cannot be—immediately. Years of experiments must pass by—numerous failures must be experienced—before the real advantages of Scientific Farming will be evident. It is only to be feared, that practical farmers, being disappointed in the realization of those expectations which chemists—somewhat over sanguine—have given rise to, may regard their views as visionary, and fall back contentedly upon those methods on which, from their own and their fathers' experience, they can depend, to the entire rejection of those improvements, which, though they promise a great increase in the produce of an acre, appear to them as unsupported theories, which they fear may subject them to loss on the first crop, and permanent injury to the soil—and some such cases have come under our immediate knowledge.

The experience of the past should be our guide to the future. We have shown that a movement, bearing a striking resemblance in all its characters to the present one, amongst chemists and agriculturists, occurred about the close of the last century. We do not mean to say that anything like the amount of talent was then exercised on the question, which we find now brought to bear with all its force upon it. Varlo, Kent, Marshall, and Young were not to be compared with Daubeny, Playfair, Johnston, Solly, and Liebig, for scientific acquirements. The theoretical views even of Young were, in many respects, absurd—and, not being enabled to divest his mind of the phlogistic hypothesis, he often sadly missed the truth. Yet, many of the suggestions made by those authors of the eighteenth century, were as decidedly improvements on the then existing state of agriculture, as any of those proposed by the chemists of

1845 are on its present state. They were, however, tried with the greatest caution; and most slowly did they overturn those methods of culture, which, though rude, were sanctioned by long practice.

The tillers of the soil have habits and feelings peculiarly their own; and it will be found that they adhere with pertinacity to those methods upon which they have, season after season, relied. Take the old fallowing system as an example of the extreme reluctance with which an established practice, though upon the very face of it an absurd one, is given up by the farmers.

In proof of our position, and for the purpose of showing the causes which will operate to produce that want of success to which we have referred, we will adduce a few examples within our own knowledge.

An intelligent farmer reads, in the recent publication of a chemist of some eminence, that by having analyses of his soils, he will learn in what they are deficient, and consequently be enabled to supply them with that manure which will, by making up that deficiency, insure the required food for his crops. He sees the importance of this, and samples are taken from his fields, and forwarded to a chemist upon whom he thinks he can depend. In a short time he receives the results, and to his surprise he has given to him, as the constituents of the soils:—

Silica.  
Alumina.  
Oxide of Iron,  
Vegetable Matter,—

these varying but slightly in their proportions in the different samples. The farmer, in this case, fancied he had not been honestly dealt with—and he sent a few of the samples to another chemist, putting no limit to the fee for the analysis of a sample. He was then furnished with a list of from ten to twelve substances, stated to have been detected in, and separated from, the soil. The analysis was, without doubt, most carefully made, but the farmer knows not what use to make of it. He asks of the chemist this question, "Such a sample is from a very unproductive part of my estate: what manure shall I apply to insure a good crop of potatoes?" The chemist, with the most praiseworthy honesty, replied, "That, although an analytical chemist, he had no experience as a farmer, and he did not know."

In another case, large sums of money were expended on some of the much celebrated, or rather much puffed, chemical manures, which in nearly every instance failed. Into the causes of this failure it is not necessary to go. It may have been—probably was—owing to their injudicious application. This only shows the necessity of combining at the same time the analyst, who seeks for the fractional parts of a grain of some chemical compound, with the farmer, who superintends the application of tons of manure to broad acres of land. These have, in chemical language, but little affinity for each other, and to unite for any useful end, the introduction of a third principle will be necessary. The chemist is not the person to whom experiments on the large scale should be given—the farmer, depending as he does, in most cases, on a certain annual return, cannot give up his time or his fields to the experiments of the chemist; it will therefore be necessary for the successful examination of theories connected with agriculture, and for the correct trial of experiments, that establishments supported by the nation, or by those who are to be the first benefited, should be founded on a secure basis, with a machinery of the most practical description. The force of this has been already felt in many agricultural districts, and hence Experimental Farmers' Clubs have sprung up; but, in too

many instances, the value of these societies is reduced to almost nothing, from the circumstance that they have not amongst their members any person who could inquire into the rationale of an experimental result. This is not meant as any reflection on the intelligence of our farmers, but a particular kind of education is necessary. Few men can observe properly, or draw correct inferences from a series of observations, unless they have been schooled in inductive philosophy, and habituated to the tasks of physical investigation. In the proposed Agricultural Colleges, we have the proper elements; and it is to be hoped that they will receive such support as will enable them to embrace those subjects to their full extent, and thus prove their value to the nation. In the Government establishment, the Museum of Economic Geology, it was proposed that agricultural chemistry should form an important feature; in this department, however, scarcely anything has yet been done; and in our opinion the machinery of that establishment must be of a more operative character before anything can be expected from it. The Royal Agricultural Society of England works on a grander scale, and from it great results may be anticipated; and it is to be hoped that the liberal designs of the committee, having great practical good in view, may be promptly seconded by the industry of its numerous intelligent and wealthy members.

The necessity for a well organized system of scientific investigation is admitted on every hand: at the last meeting of the British Association, a grant was made of the sum of 50*l.* for conducting the analysis of the ashes of plants; and it was expected that the Royal Agricultural Society would assist in this inquiry, by the grant of a much larger sum. This fact alone proves that one of the most important conditions, intimately connected with the practical applications of manure, is nearly unknown, or, at least, not correctly known. Professor Liebig has proved, by analyses conducted in the Giessen laboratory, that plants, like animals, have the power of conforming to the conditions of their situations, and the quantity of potash and soda in plants varies relatively with their distance from, or proximity to, the ocean: this is a curious fact, but, isolated as it is, to the farmer the knowledge of it is of little value. *Gurneyism*, or covering grass with fibrous material, has been proved to produce the increase of 5,000*lb.* of grass per acre. Several theories have been put forth to account for this effect, but as yet not one explanation drawn from experimental evidence has been given. Men are too much inclined to yield to their habitual indolence, and to endeavour to hide the ignorance which naturally results from it, under the disguise of some specious hypothesis. Guano has been found to be a valuable manure for many crops—particularly the grasses; and chemists have attributed important properties to the uric acid, contained in this animal production; yet we have Liebig stating, that there is no evidence to support these assertions, which are indeed mere assumptions, on which no dependence can be placed. Even the nitrogen theory of the Giessen professor, founded, as it appears to be, on carefully-conducted experiments, has been disputed with much show of truth; and many other hypotheses, which he has put forward in the most positive manner, have been shown to be open to many objections. These instances prove the necessity of proceeding in this inquiry with the greatest caution. Physical phenomena of a mysterious character are involved with the chemistry and physiology of vegetation; and it will only be by an extensive and well-directed inquiry into the operations of light and electricity, on the functions of plants, and into the chemical and physiological

conditions of the vegetable world, with particular reference to the geographical and geological situation of the plants, that any important practical results will be obtained.

At the same time as we express our belief that the farmer has expected too much from chemistry in its present condition, and that chemists, on the other hand, have promised too much to the farmer, we must admit that much good has been effected by drawing attention to the subject of manures. The value of manure is sufficiently shown in the amount of capital which has been embarked in the trade for African and Peruvian guano. This substance has been found to consist of certain ammoniacal salts, of phosphates and urates united with animal matter; many of the cargoes of African guano have been almost entirely the remains of seals, which have been thrown aside in heaps, after their oil has been extracted by the seal-fishers, the chemical condition of which is, however, but little different from the true guano. These productions are sufficiently valuable to be brought from many thousand miles distance, and hundreds of ships are employed, at an enormous expense, to bring it to Europe. Yet it is an indisputable fact that every city, yea, every village, throws to waste all the active principles contained in this far-sought treasure. The sewers of the metropolis alone pour out into the Thames annually, more of the nitrogenous and other matters, which are proved to be valuable food for plants, than all the islands of Peru or Africa can afford us.

Much has been said and written on the importance of attending to the geology of a district in estimating the productiveness of a farm, it being held as a tolerably constant rule, that the soil must naturally partake of the constituents of the rock upon which it lies. To a certain extent, and under certain conditions, this is true. The soil found on, and at the base of, a granite hill, will contain quartz, felspar and mica, in various stages of decomposition; but in certain positions, over the valleys, many miles distant from any granite, the soil is found to be of the same character. There is no difficulty in accounting for this: the wash of the mountain torrent has borne away with it the disintegrated portions of the rock, and deposited them in its course. Again, we have no sufficient evidence to show that any remarkable difference exists between the surface soils of a limestone district, or of a slate formation. It must be admitted that plants of a certain character grow upon the one, which do not appear to make the other their habitat. If we trace the progress of the formation of soil, it does not follow of a necessity that it should partake, in any great degree, of the nature of the rock upon which it lies. The lichens fasten on the bare rock, they come to maturity, and they perish there; in the film of soil thus formed plants of a higher order take root and grow, these running through the same course of flowering and seeding, die and pass into decay, to be succeeded by a still superior tribe. Thus year after year, through ages, the soil goes on increasing, not from the decomposition or disintegration of the rock, but from the decay of vegetables which have grown upon it. These views will be opposed by many, but we believe that too much stress has been laid upon the geological, and too little on the geographical aspect of agricultural districts.

Any means by which the agricultural wealth of a nation may be improved deserves serious consideration. In a kingdom like our own, where there exists a very dense population, with a natural disposition to a rapid increase, the improvement of the soil becomes a momentous question to the community—whilst

to the farmer, who, liable as he is to the uncertainties of our climate, and to a keen mercantile competition, is desirous of securing, and indeed of increasing, his annual product, to insure a remunerative return for his property, his anxieties and his labour, the subject is one of vital interest.

The diligent researches of Professor Johnston are of the utmost worth, and all his publications are valuable for the practical information which they afford. Mr. Low's work on 'Landed Property, and the Economy of Estates' is a valuable addition to agricultural literature—and we strongly recommend to the landowner an attentive consideration of the chapter on leases. Mr. Solly's 'Rural Chemistry' must be well known, as it appeared originally in the *Gardeners' Chronicle*; but this and all the works named at the head of this paper, are, in their several ways, worthy the attention of persons interested in the subject on which they treat.

*Travels in India, including Sind and the Punjab.* By Captain Leopold von Orlich. Translated from the German by H. E. Lloyd, Esq. 2 vols. Longman & Co.

Captain Leopold von Orlich, an officer in the Prussian service, believing that the English disasters in Cabul would lead to protracted and serious wars, sought permission to go to India for the purpose of acquiring that military experience which a long continuance of peace prevented him from gaining in his own country. He did not, however, reach India till the happy termination of the Afghan war had restored British supremacy; but he took advantage of his visit to observe the peculiarities of that remarkable country, and he communicated the results of his observations to Alexander von Humboldt and Carl Ritter, whose names sufficiently attest the importance and interest of his literary labours. His letters have not the liveliness and spirit of Jacquemont, but they are also free from the objectionable qualities which sullied the pages of the French naturalist; if Orlich be less entertaining, he is not so superficial, and the inferiority of his wit is compensated by the superiority of his judgment. Captain Orlich first visited the Bombay Presidency, whence he proceeded in the *Zenobia* steamer to Scinde, in company with Sir Charles Napier and a large body of military. It was during the voyage that the cholera broke out on board, with such fearful intensity, as described by General Napier [see *ante*, p. 33].

The account which Captain Orlich gives of the Ameers of Scinde, confirmed as it has been by all other competent authorities, is not calculated to excite regret for their deposition:—

"The Ameers are as ignorant as the people: their time is spent in the harem, or in hunting, and the latter is pursued with such eagerness that the country is thereby daily more and more depopulated. In order to enlarge their preserves, which consist of Bahul trees, a species of *Mimosa Arabica*, tamarinds and tamarisks, they have recourse to the most arbitrary measures. Thus Meer Futteh Ali expelled the inhabitants from one of the most fertile districts of the Indus, near Hyderabad, which produced a revenue of nearly two lacs, because it was the favourite haunt of the Babirousa: and Meer Murad Ali caused a large village to be totally destroyed, in order that the lowing of the cattle and crowing of the cocks, might not disturb the game in an adjoining preserve belonging to his brother. In the middle of this preserve is a small isolated building with a pond in front of it; thither the game is driven and killed by the Ameers, who are stationed behind the wall. When Lord Keane entered the country with the army, three of his officers took possession of a building of this kind, which was closely surrounded with trunks of trees: here they intended to pass the night, and to enjoy the pleasures of the chase on the following



morning; but the wood, which was dried up by the sun, was set on fire, probably by design, and all three perished in the flames."

Captain Orlich was informed by Sir Charles Napier, that there was no chance of any military operations in that country, and received, about the same time, an invitation from Lord Ellenborough to join the army of reserve which had been assembled on the Sutlej. It was the general belief in India that this army was designed to occupy the Punjab, which has been in a state of distraction ever since the death of Runjeet Singh, and which indeed, in all human probability, must be taken under British protection, if not under British government, at no distant date. Soon after his arrival at Ferrozpore, Captain Orlich witnessed the interesting sight of the reception of the heroes of Jellalabad by the army of reserve:—

"At 8 o'clock General Sale's brigade defiled, the bands playing 'God save the Queen,' amid the thunder of the artillery and the enthusiastic cheers of the army. A joyous, yet affecting, sensation pervaded the whole assembly, when the officers and soldiers, led by the heroine of the day, Lady Sale, mounted on a magnificent elephant, saluted their friends. The brave warriors who followed showed not a trace either of the privations of a protracted siege, or of the fatigues of a long march. In the rear of the troops came the baggage, the whole presenting the most strange, but most faithful picture, of a march of crusaders. Invalids mounted on elephants and camels, and others, more seriously ill, in palanquins or doolies; camels, oxen, and asses heavily laden; here an Afghan female closely veiled, with trelis embroidery before her eyes, and wrapped in a white robe, which merely exposed her small feet, covered with gold-embroidered slippers; there a mother with her child on a camel; children on ponies, fondling a cat or a dog, or watching pigeons and fowls in baskets; fettered game-cocks and fighting rams; men, women, and children in the strangest costumes; Afghan chiefs with their families; merchants and servants of the most diverse nations and professions, flocks of sheep and goats, and waggons drawn slowly by oxen. The passage of this motley train of one brigade, across both the bridges lasted full four hours! We were never tired of looking at this diminutive emigration of the nations, and remained nearly an hour longer lost in contemplation and reflection. We afterwards assembled at breakfast, in a tent, pitched near one of the bridges, where these varied scenes were again brought before us."

Scarcely less interesting was the visit of Purthaub Singh, heir to the kingdom of Lahore, and Dheean Singh, prime minister and "vice-roy over" the reigning monarch, to the British camp:—

"Prince Purthaub Singh is a pretty boy; but weak and delicate, and rather disfigured by a very crooked set of teeth. He carried a shield on his shoulder, and a sabre in his hand; he was dressed in yellow silk, and his turban, neck, and ears were lavishly ornamented with pearls and diamonds. Dheean Singh, who led him by the hand into the tent, wore under a blue silk vest a shirt of mail, over that a silver cuirass, light brown leather pantaloons sitting very tight to the leg, and red shoes embroidered with gold, which, according to custom, he put off at the entrance. His silver helmet, wound about with pearls, and yellow and blue silk shawls which floated over his shoulder, was ornamented with a feather, which was fastened by an agraffe of rubies, and gave him an appearance of great haughtiness. When I saw him, who is the handsomest man of his nation, galloping at full speed on his bay horse, with a golden bridle and a panther skin, with a staff in his right hand, I could have fancied that I saw one of the heroes of antiquity. The attendants were dressed in the same style of magnificence, and looked extremely elegant and picturesque; and the Durbar exhibited a scene which carried us all back to remote ages: it seemed as if the warriors had come to life again who had fought under the banner of Porus."

Lord Ellenborough, anxious that Captain

Orlich should have every opportunity of gaining information, gave him an appointment in the extraordinary embassy sent to Lahore. His description of that celebrated city does not present it in a very inviting aspect:—

"Lahore lies close to the Ravee, and contains 80,000 inhabitants; it is about eight miles in circumference, and is surrounded by a rampart with indifferent bastions, and a broad moat. Besides Hasuree Bagh, the tomb of Semat, and the handsome, but dirty and decayed mosques of Padshah and Vizier Khan, the city contains nothing worth seeing. The streets are narrow and dirty; the houses are high and built of brick, with flat roofs. They have a mean appearance, and the only thing that attracts the eye is the very elegant carving of the wood balconies and low windows. A kennel runs down the middle of the unpaved streets, and renders them almost impassable in rainy weather."

The members of the embassy were invited to visit Shere Singh, the nominal king of Lahore, at his summer palace, the renowned Shalimhar, the gardens of which were compared to Paradise by the earlier travellers to the courts of the Delhi emperors. We extract an account of this delightful spot, and of the reception of the embassy:—

"Shalibagh or Shalimhar, the garden of the Emperor Shah Jehan, who reigned from 1627 to 1656, bears this inscription: 'House of Joy' and is built in the same style as the Shalimhar in Kashmir. It is an oblong parallelogram, surrounded by a high wall, 1200 paces in length, and 800 in breadth, with three terraces of equal size rising successively ten feet above each other. A canal brought from a great distance crosses this delightful garden, and discharges itself in the middle terrace, into a large marble basin: nearly 500 fountains rise from this basin and from the canal, and cool the air most delightfully. In the centre of the garden is a small palace of white marble, and other pavilions and structures are scattered about in various places; but they are all going to decay. The garden is full of tall magnificent trees, but we were especially struck with some avenues of oranges which were richly laden with such an abundance of large fruit, that the branches seemed ready to break under the weight. The whole garden, even to the remotest parts, was most tastefully and splendidly illuminated with thousands of small lamps, gay paper lanterns, torches and wheels of fire, and from time to time fireworks diffused the most singular lights and colours by which the garden seemed to float in an ocean of flame. After strolling about in this magic scene, we assembled in the marble villa round a long table, when we were regaled with fruits and champagne, and some bayaderes were also there, with the vain hope that they would afford amusement: they were the first handsome women whom his Highness had introduced, and two of them especially were exceedingly beautiful. They sat at the feet of the Maharaja, caressing sometimes him and sometimes the young Prince, and even extended that favour to any one who looked complacently at them. A person present making a remark on their gracefulness, his Highness requested that they might be courted at pleasure!"

After the return of the embassy Captain Orlich visited Delhi, where he arrived just in time to witness the celebration of the Moharrám, or annual feast, by which the Mohammedans celebrate the martyrdom of the sons of Ali. His description of the festival, though not absolutely new, is too graphic to be omitted:—

"The evening is the best time for getting an insight into the ways and manners of the people; I therefore gladly accepted the offer of Captain Bowen to ride with him on his elephant through the streets of Delhi, his surwar, mounted on a camel, trotting on before to make way for us. We proceeded to the silver market, the broad street which intersects Delhi from east to west. When we turned into it, at the extreme west end, the most interesting scene of Indian common life met our eyes. The houses in this street are of two and three stories, built of sandstone and brick. On the ground-floor are the open bazars, from which innumerable lamps diffused a light, equal to that of the finest illumination; the

upper stories are the residence of the merchants, where, at the open windows, or in the balconies or verandas, the women and girls, gaily dressed, were gazing upon the multitude below. The people passed in crowds from shop to shop; elephants and camels endeavoured carefully to make their way through this living mass;—here were the merchants praising their goods, there were handsome female figures, in their airy white garments, giving vent to their joy in laughing and jesting; bands of music were playing, while female dancers and buffoons collected a little circle around them, who expressed their admiration more by gestures than by words. A cunning fruit-seller offered his hookah to every passer-by, to entice customers. Jewellers now and then opened their caskets and displayed their beautiful ornaments of gold, silver, precious stones, and pearls; for the work of the goldsmiths of Delhi, especially in filigree, are more ingenious, tasteful, and inexpensive than anywhere in India, and far excel those of Genoa. Paintings on ivory, portraits, as well as buildings and processions, are executed here in the greatest perfection, and would do honour even to our best artists. Not merely is the likeness admirable, but the delicacy and fidelity of the execution are very great. We rode about for a couple of hours through this busy world, and it was late in the evening before we reached the camp."

From Delhi our traveller proceeded to Agra, the favourite residence of Akbar, one of the best monarchs that ever swayed a sceptre. We rejoice to learn that the English government bestows proper care on the conservation of this emperor's sepulchre: but neither this mausoleum nor the still more celebrated Taj Mahal, have the same interest for us as the Orphan Asylum of Agra, a description of which we do not remember to have met before:—

"At the distance of some hundred paces from Akbar's mausoleum, there is an orphan asylum in the ruins of an ancient sepulchre. It is for the children of the natives who perished in the famine of 1837-8, and whose education is provided for, as well by the charity of the Christian community, as by the support of government. Of the 2000 children who at that time found an asylum here, 350 remained in the institution, and the others were received by kindred establishments. At present there are 160 boys and 140 girls here: 60 had died notwithstanding all the care that was taken of them. Each child costs two rupees and a half per month, and the whole establishment 700 rupees per month. Mr. Moore was the founder of this institution, which is now under the direction of Mr. Driberg, a German missionary. The children are educated in the Christian religion, and those who are distinguished by their abilities are trained for the office of teachers: three hours in the day are employed in instruction, and three more in learning different trades. The boys weave carpets, woollen cloth, and calicoes, or learn mechanical trades and agriculture; the girls are employed in household duties, in the kitchen, and in spinning. A large garden, attached to the establishment, is cultivated entirely by the pupils, and produces the necessary vegetables and fruits. It is intended to found with them a Christian village, for which the government gives the land. Some are already married, and have commenced the establishment of this colony. The teachers are for the most part natives; the children are perfect masters of the English language; they translate readily from English into Hindoostanee, and had made great proficiency in writing and ciphering. Their healthy blooming appearance, and their cheerful countenances, showed that they were contented and happy."

Captain Orlich's next visit was to Lucknow, the capital of the kingdom of Oude, but still more celebrated as the metropolis of the Bayaderes, or dancing girls of India. Neither the city nor its inmates offered much attraction to the Prussian visitor:—

"We were much amused with our rides through the old bazar, a long, narrow and dirty street, in which the principal business of Lucknow, with all its peculiarities, is centred. The bazars are kept on the ground-floors of the houses, which are three



stories high; the two upper stories are furnished with neatly carved verandas, which run like balconies in front of the sitting-rooms. As soon as the sun declines, the inmates of these houses appear in the balconies in a variety of groups, and look at the traffic in the streets; and as most of the bayaderes reside here and appear unveiled, I had ample opportunity of seeing these fair women of Lucknow. They were all bare-headed, and their beautiful black hair fell down in braids, or was interwoven with jewels; most of them wore large nose-rings, which hung over the corners of the mouth, and their long earrings touched their shoulders. Very few of them could be called pretty, but they have piercing eyes, which look the more brilliant because their eyelids are blackened with antimony. A coloured scarf was thrown lightly and gracefully across the neck and shoulders, and displayed rather than concealed the fine contour of the upper part of their persons. They did not fail to make many remarks upon us, and sought to draw our attention, by laughing, joking, and tittering, but it is by no means advisable to pay any attention to them, as these bayaderes are extremely importunate."

From Lucknow our traveller proceeded to Benares, the great seat of Hindú learning, in the vicinity of which the ruins of an ancient city have been discovered, belonging to a race of people no longer existing in Hindustan:—

"It is six miles north-east of Benares, and three, of the cantonments, and evidently lies on a classic soil, for, that a large and mighty city must have stood here, is amply testified by the numerous ruins, and beautifully-formed bricks, with which all the ground, and especially the banks of a lake, which extends from east to west, are covered. The only fragment which has been preserved, is a vaulted tower about sixty feet high; it is built of granite and blocks of red sandstone, which are let into one another, and fastened without any cement, and in the upper portion some bricks have been introduced. The diameter of its base is about 100 feet, and the whole of the exterior, forms a round domed cone, similar to the Manikeela in the Punjab. This remarkable tower is a compact mass of stone, without any open space in the interior, and merely covers a deep well, into which the corpse of a king was probably let down. A copper tablet found upon its highest summit bears an inscription, which, as far as I know, has not yet been deciphered: it is now in the museum of the Asiatic Society at Calcutta. At an elevation of about twenty feet from the ground are several niches, surrounded by elegant arabesques, in which statues of men, women, and children, the size of life, formerly stood: some of these have been removed to Calcutta, to save them from the destructive spirit of the natives; seven statues of red sandstone, which were sadly mutilated, were, however, lying about. They are the figures of a people, with flat noses, thick lips, and unusually large eyes. The hair lies perfectly smooth to the head, and falls in innumerable curls over the neck and shoulders. Some of them were quite naked, others wrapped in light garments, which are very curiously wrought, and fit tight to the body, or fall in picturesque folds. One of these figures wore a cord round the waist, exactly similar to that which distinguishes the brahmins."

In the rest of his travels Captain Orlich passed through scenes so often described, that they must be familiar to most readers. He pays a high compliment to the discipline and efficiency of the Anglo-Indian army, but takes little notice of the Company's civil administration. More than once he insists on the necessity of occupying the Punjab, so as to make the Indus and the Himalayan chain the boundaries of our empire; and he confirms Jacquemont's assertion that the Sikhs on the eastern side of the Sutlej are far more prosperous and happy, than the subjects of the king of Lahore. We have little doubt that irresistible circumstances will compel the English to adopt this course of policy, for Runjeet Singh has left behind him no successor able to sustain the weight of the monarchy which he founded.

### Sixth Annual Report of the Registrar-General of Births, Deaths, and Marriages in England.

THIS Report, which has just been presented to Parliament, contains a vast amount of vital statistics, and is strikingly illustrative of the desire manifested in our public offices to procure official and authentic statistical information; for, though the Report in question professes to deal only with the births, deaths, and marriages in England, there are comprehensive returns of a similar nature from no less than sixteen foreign countries, embracing 108 pages of serried ranks of figures out of a total of 358. These returns are doubtless valuable, as they enable the statist to institute comparisons, in vital statistics, between this country and continental kingdoms; though at the same time they tend to swell the Report to that unfortunate size, which causes it to run considerable danger of being classed along with the thousand and one *big blue books*, which are calculated more to astonish, than to enlighten and instruct; for few there are who possess courage to wade the huge mine of words and figures which lies beneath the cover.

The Report, of which the following is an abstract, brings down the number of births, marriages, and deaths, to the close of 1842; and these appear in the subjoined table, contrasted with those of the preceding three years:—

	1839	1840	1841	1842
Marriages.....	123,166	122,665	122,496	118,825
Births.....	492,574	502,303	512,138	517,739
Deaths.....	338,979	359,634	343,847	349,519
Excess of Births over Deaths.....	153,595	142,669	168,311	168,220

A calculation has been made of the probable population in each of the above years, and upon this the following table has been compiled, showing the per-centage proportion of marriages, births, and deaths:—

Years.	Annual number of Marriages, Births, and Deaths, to a Population of 100.		
	Marriages.	Births.	Deaths.
1839.....	794	3177	2187
1840.....	781	3197	2290
1841.....	769	3217	2160
1842.....	736	3209	2167
Mean....	770	3200	2269

The marriages, births, and deaths were separately compared with the male and female population, and it was found that 1 in 64 of the male population, and 1 in 66 of the female population resident in England, married annually; there was 1 birth to 15 males, and to 16 females living; and the mortality of males was 1 in 44, of females 1 in 47, or 2-294 and 2-124 per cent. The marriages registered in England in 1842 were 3,671 fewer than in 1841, and 4,341 fewer than in 1839. The proportion of annual marriages, to persons of all ages, was 1 in 130 in all England, and 1 in 102 in London; the annual marriages were, to persons aged between 20 and 40, nearly as 1 to 40 in England, and 1 to 37 in the metropolis. As compared with 1841, the number of marriages not according to the Established Church increased 653; showing that more Dissenters have availed themselves of the rights conceded to them by the Marriage Act of 1836. The marriages among Jews were 163, which implies the existence of about 18,700 Jews in England. The minors married in 1841 were 21,647; in 1842, 21,390, which is about 1 per cent. less than the former number; while the diminution in the number of persons of full age married was 7,085 in 223,345, or 3 per cent. The proportion of marriages to the population was either stationary, or only increased slightly in the south of England; while in other parts of

the country and the metropolis the marriages decreased.

The following table shows the number of marriages in England and Foreign States, and is curious, as it appears that more marriages were contracted in Russia in one year than in either of the other countries during three:—

Countries and Years.	Annual Marriages.	Per-centage proportion.
England, 1840, 1, 2.....	121,329	762
Austria, 1839, 40, 1.....	174,105	897
France, 1840, 1, 2.....	202,104	825
Prussia, 1839, 40, 1.....	132,302	867
Russia, 1842.....	501,650	1013

A table is given of the number and designation of buildings belonging to Dissenters registered in England for the solemnization of marriages to June 30, 1844. These amounted to 186 Presbyterian, 903 Independent, 539 Baptist, 204 Arminian Methodist, 69 Calvinistic Methodist, 284 Roman Catholic, 5 Foreign Churches, and 42 Miscellaneous.

Of the 517,739 births registered in 1842, 265,204 were males, and 252,535 females; of these, 17,810 were illegitimate males, and 16,986 illegitimate females, making a total of 34,796, or 6·7 per cent. It is gratifying to find the metropolis, which might be expected to produce the largest proportion of illegitimate children, appear to great advantage contrasted with other parts of England; for whereas in Cumberland, Herefordshire, Nottinghamshire, Shropshire, and Westmoreland, 11·4, 10·6, 9·9, 9·3, and 9·3 respectively per cent. of the children born during 1842 were illegitimate, the metropolis had only 3·2 per cent. It is desirable to bear in mind, however, that the returns of illegitimacy are not safe tests of the state of morals; and in employing them at all with this view, a great variety of circumstances, besides the bare facts, must be considered. Many thousands of legitimate births annually escape registration; and where concealment is an object, until the law makes it compulsory, on the occurrence of a birth, to have it duly registered, it is reasonable to conclude that a large proportion of illegitimate births in the metropolis escape registration; and this is in a great measure confirmed by the following table of the proportion of illegitimate to legitimate births in various countries and cities:—

Countries and Cities.	Proportion of 100 Children born.	
	Legitimate.	Illegitimate.
Sardinia .. .. .	97·969	2·031
Turin .. .. .	91·090	10·910
Sweden .. .. .	93·438	6·562
Stockholm .. .. .	99·300	0·700
England .. .. .	93·279	6·721
London .. .. .	96·000	3·000
France .. .. .	92·885	7·114
Paris .. .. .	71·910	28·090
Prussia .. .. .	92·170	7·830
Berlin .. .. .	83·050	16·950
Austria .. .. .	89·620	10·380
Vienna .. .. .	53·880	46·120

The fearful excess of illegitimate children in foreign cities, compared with the English metropolis, is, in a great measure, to be ascribed to the system of foundling hospitals.

The average annual mortality of the English population, in the five years 1838-42, was 2·209 per cent. or nearly 1 in 45. The mortality in 1842 was 2·167, or nearly 1 in 46. In 1842 the mortality under five years of age was somewhat lower, and of persons at more advanced ages a little higher than in the preceding year.

On comparing the rate of mortality in England with that of France, Prussia, Austria, and Russia, it appears to be lower in this country than in either of the foregoing States; but it must be remembered that Scotland and Ireland

are not included, no steps having hitherto been taken for registering the vital statistics in those parts of the United Kingdom,—the only countries now in Europe where such facts are not recorded, with the exception of Hungary, Spain, Turkey, and Greece. A novel set of returns, showing the number and nature of violent deaths in England, in 1840, extend over several pages. From these the following table is compiled:—

Violent Deaths (exclusive of Suicides) in 1840.

Cause.	Males.	Females.	Total.
Mechanical injuries ..	2,072	433	3,305
Asphyxia, &c. ..	1,836	461	2,297
Chemical injuries, poisoning, &c. ..	1,465	1,760	3,245
Lightning ..	5	—	5
Murder ..	44	21	65
Manslaughter ..	67	16	83
Execution ..	9	—	9
Accidents not specified ..	844	127	971
Total ..	7,142	2,838	9,980

There were 2,057 persons registered as found drowned, during 1840, of whom 1,678 were males, and 379 females; of these, 54 males and 44 females were returned as suicides.

To those engaged in inquiring how far mortality is affected by meteorological changes, the following results, abstracted from the Report of the Astronomer Royal for 1842, of the meteorological observations made during that year, may be interesting, though it must be borne in mind that they relate only to one part of the kingdom. The mean height of the barometer was 29.832; of the thermometer, 46°; the mean degree of humidity, 0.861; the prevalent winds, S.W., W.S.W., S.S.W. and W.; one hour out of 5 h. 4 m. was calm during the day, and one hour out of 2 h. 48 m. was calm during the night. The quantity of rain registered by the gauge at 205 ft. 6 in. above the sea was 12.63 inches.

*Memoirs of Father Ripa, during Thirteen Years' Residence at the Court of Peking, &c.* Selected and Translated from the Italian, by Fortunato Prandi. Murray.

It is a sign of the improved feelings of our age, that there is no longer any reluctance to do justice to the Romish missionaries. Father Ripa held a high place among these enterprising and disinterested men; he united the simplicity of a child to the courage of a martyr, and devoted himself to the task he had undertaken with a singleness of purpose, which must command the respect of those who differ most from the creed he taught. The preaching of a Franciscan friar induced Ripa to take orders, and soon after his ordination he was nominated to the Chinese mission. He came to London for the purpose of obtaining a passage in one of the East India Company's ships, but found some difficulty in procuring permission from the Court of Directors, in consequence of the alarm which the supposed plans of the Jesuits excited towards the close of Queen Anne's reign. Soon after his arrival at Macao, Ripa received permission to enter into the Emperor's service, and proceeded to Peking for that purpose. On the river Nam-kiang-huo he was much struck by the fishing-birds employed by the Chinese; his description of them is confirmed by Mr. Davis:—

"The fishermen employ a certain kind of birds called loo-soo, which are rather larger than a duck, and have a neck as long as that of a goose. As they are quite black, they also bear the name of shew-crow, which signifies water-crow. The fisherman takes them in his boat, and when he sets them at liberty they swim upon the water, and at the sight of a fish they dive and secure it in their beaks. A ring is put upon their necks, which will allow them to swallow the smaller fish, but not the larger. When the fisherman perceives that their throats are filled

with fish, he thrusts into the water a long pole, upon which these birds have been trained to climb and return into the boat; he then squeezes their throats to make them disgorge their prey, and every time this is done he obtains about two handfuls of fish. The greater the number of these birds a fisherman possesses, the richer he is considered to be; for the expense of keeping them is a mere nothing, as the smaller fish which they catch afford them in general sufficient food. I remarked, also, that when these loo-soo have dived, they rise to the surface of the water with their prey in their beak, and remain nearly a quarter of an hour before they plunge again to swallow their food. Hence it would appear they are taught by instinct that it would be dangerous for them to swallow a fish before it is dead."

On his road Ripa learned that it was not very safe to practise the medical profession in China; the treatment of a lay-brother of the Jesuit order showed that volunteer physicians exposed themselves to very unpleasant contingencies:—

"Having some skill in the medical art, he had been commanded by the Emperor to visit his twentieth son, who was ill. Either from not understanding the disorder, or from reluctance to give pain to the monarch, he pronounced that there was no danger. Not long after, the prince died, and the lay-brother was kicked, cuffed, and beaten so severely, by order of the Emperor, that he fell seriously ill in consequence, and was now repairing to Macao, on leave of absence. This must not surprise my readers, for I can add that, while in Peking, I was acquainted with some medical men who, having attended one of the imperial family, and not having succeeded in their treatment of the case, received a severe flogging, by the Emperor's command, and still smarting from the lashes, were sent to prison, loaded with heavy chains. Fortunately for them, another member of the imperial family was taken ill, and they were ordered to attend the patient during the whole of his illness, without, however, being freed from their chains. Having succeeded this time in effecting a cure, they were set free, but on condition that they must continue to wear round their necks a small chain fastened with a clasp, as a warning for the future. Taught by these and many other similar occurrences, the Jesuits, who were in the Emperor's service as mathematicians, painters, watch-makers, surgeons, or in other capacities, would never undertake to serve him as physicians."

The good father was soon introduced to the Emperor; he felt some reluctance when called upon to perform the ko-tow, but finally submitted, and was appointed painter to the household. Among the Chinese customs he was most favourably impressed with the profound reverence of the young towards the aged, and he relates the following anecdote in illustration of the extent to which it was carried:—

"One day as I was talking in my own house with a mandarin who had come to pay me a visit, his son arrived from a distant part of the empire upon some business relating to the family. When he came in we were seated, but he immediately went down upon one knee before his father, and in this position continued to speak for about a quarter of an hour. I did not move from my chair, till, by the course of conversation, I discovered who the person was, when I suddenly arose, protesting to the mandarin that I would stand unless he allowed his son to sit down also. A lengthened contest ensued, the father saying that he would quit his seat if I continued to stand; I myself declaring that it was impossible for me to sit while his son was kneeling; and the son protesting that before his father he must remain on his knees. At last, however, I overcame every scruple, and the mandarin signified to his son by a sign that he might be seated. He instantly obeyed, but he retreated to a corner of the room, where he timidly seated himself upon the edge of a chest. A year after this, the son again came to visit me, having now become a mandarin himself. I offered him the seat of honour which was due to him, but he refused it, saying that it did not become him to take the same seat which, as I might remember, his father had occupied the year before. Accordingly, when an emperor dies, his son never sits upon the same throne, but upon that which had been used by his grandfather."

Ripa's account of the treatment of women in China adds some curious particulars to the statements given by other travellers:—

"The Chinese women live entirely shut up by themselves in a remote apartment of their houses. Among persons of rank they are seldom allowed to go out, unless it be during the rejoicings of the new year, and even then they are shut up in sedans. They are indeed kept so strictly that they are not permitted to speak even with the father or the brothers of their husbands, much less with their uncles, or any other man, however close may be the relationship. Upon the occasion of the new year, the wife goes with her husband to perform the above-mentioned ceremonies and homage before her father-in-law and her own parents. She also performs these duties on the birthdays of the same relatives; and except on these days, her father-in-law is not allowed either to speak to her or enter her chamber. And here I will not omit the description of a practice which, while it proves the excellent social order of the Chinese, caused me to smile when I heard of it. If a man, for careless conduct or any other fault, considers it his duty to correct his daughter in-law, as he cannot, according to the custom of the country, either enter her room or speak to her, and much less beat her, he summons his son before him, and after reproaching him with the faults of his wife, he bids him prostrate himself, and inflicts a severe flogging upon him. The son then rises upon his knees, and, touching the ground with his forehead, thanks his father for the castigation; after which he goes to his wife, and repeats the correction exactly, giving her the same number of blows that he received from his father. \* \* At the tender age of three months, female infants have their feet bound so tightly that the growth of this part of the body is entirely stopped, and they cannot walk without hobbling and limping, and if upon any occasion they endeavour to quicken their pace, they are in danger of falling at every step. Even when walking at a slow pace, they find it impossible to balance their bodies upon a support so small and disproportionate, and are consequently obliged to walk like ducks, waddling about from right to left. In cases of marriage, the parties not being able to see each other, it is customary to send the exact dimensions of the lady's foot to her intended, instead of sending him her portrait, as we do in Europe."

The fondness of the Chinese for their scanty beards is amusingly illustrated in the following anecdotes:—

"The Chinese do not shave; but their beards are so thin that the hairs might be counted: the few they have, however, they value even to ridicule. Father Perreyra having once perceived a white hair on the face of a mandarin, with whom he was familiarly acquainted, hastened to pluck it out, supposing that he did him a service. The mandarin, on the contrary, was both vexed and grieved at the loss; and picking up the hair, he wrapped it carefully in a piece of paper, and took it home. The Emperor himself was not exempt from this weakness. He once commanded Father Rod, who acted as his surgeon, to cure him of a boil that had formed upon his face. Father Rod prescribed a plaster, saying that, in order to apply it properly, it would be necessary to cut off a few hairs from his Majesty's beard; and the Emperor, after a long consultation with his looking-glass, ordered the most dexterous of his eunuchs to cut them. Immediately after the operation he looked at himself again, and, with marks of deep grief, he bitterly reproved the eunuch for having so grossly blundered as to cut off four hairs when three would have been quite enough."

Ripa had an early opportunity of judging by personal suffering of the skill of the Tartar surgeons:—

"I was commanded to follow the Emperor to his country residence, together with Father Tilisch, in the capacity of a mathematician; Father Rod, in that of a surgeon; Father Parrenin, and Don Pedrini, as interpreters. We all set out together on horseback, but, before we were out of the city, my horse slipped, and I was instantly thrown, receiving frightful wounds in my head and other parts of my body. As my companions did not dare to stop, they recommended me to the care of two heathens, and



left me fainting in the street, where I remained in this state for a considerable time. When I recovered my senses, I found myself in a house, but everything appeared dark and indistinct, and I felt as if I had fallen from my horse two months before. The Emperor sent me a Tartar surgeon, for he and his court were fully persuaded that for falls Tartar surgeons were better than Europeans. And, to confess the truth, although the mode of treatment was of a barbarous description, and some of the remedies appeared useless, I was cured in a very short time. This surgeon made me sit up in my bed, placing near me a large basin filled with water, in which he put a thick piece of ice, to reduce it to a freezing point. Then stripping me to the waist, he made me stretch my neck over the basin, and, with a cup, he continued for a good while to pour the water on my neck. The pain caused by this operation upon those nerves which take their rise from the pia-mater was so great and insufferable, that it seemed to me unequalled. The surgeon said that this would stanch the blood and restore me to my senses, which was actually the case; for in a short time my sight became clear, and my mind resumed its powers. He next bound my head with a band, drawn tight by two men, who held the ends, while he struck the intermediate part vigorously with a piece of wood, which shook my head violently, and gave me dreadful pain. This, if I remember rightly, he said was to set the brain, which he supposed had been displaced. It is true, however, that after this second operation my head felt more free. A third operation was now performed, during which he made me, still stripped to the waist, walk in the open air, supported by two persons; and, while thus walking, he unexpectedly threw a bowl of freezing cold water over my breast. As this caused me to draw my breath with great vehemence, and as my chest had been injured by the fall, it may be easily imagined what were my sufferings under this infliction. The surgeon informed me that, if any rib had been dislocated, this sudden and hard breathing would restore it to its natural position. The next proceeding was not less painful and extravagant. The operator made me sit upon the ground; then, assisted by two men, he held a cloth upon my mouth and nose till I was nearly suffocated. "This," said the Chinese Esculapius, "by causing a violent heaving of the chest, will force back any rib that may have been bent inwards." The wound in the head not being deep, he healed it by stuffing it with burnt cotton. He then ordered that I should continue to walk much, supported by two persons; that I should not sit long, nor be allowed to sleep before ten o'clock at night, at which time, and not before, I should take a little hiban, that is, thin rice soup. This continued walking caused me to faint several times; but this had been foreseen by the surgeon, who had warned me not to be alarmed. He assured me that these walks in the open air, while fasting, would prevent the blood from settling on the chest, where it might corrupt. These remedies were barbarous and excruciating; but I am bound in truth to confess that in seven days I was so completely restored as to be able to resume my journey into Tartary."

Ripa's employments afforded him opportunities of seeing the Emperor in private, particularly during the time that he and the sculptor Scipel were engaged in preparing decorations for the palace at Je-hol. The nature of the imperial amusements may be estimated from the following specimen:—

"According to a custom strictly observed in China, the Emperor cannot inhabit the apartments which were occupied by his parents, nor use the throne of his predecessor; and as his Majesty's mother had died a few years before, Scipel and I were commanded to take possession of her empty house. It consisted of a small parlour, and a few other apartments; and was built within a small garden, at the top of a delightful little promontory, which commanded a lake of some extent. By bringing the water of the river which flows close by Je-hol into his gardens, the Emperor had formed the lake, and a number of canals, which were plentifully stocked with fresh-water fish. On the other side of the lake there was a cottage opposite to our own, whither his Majesty often retired to study, accompanied by some of his concubines. As the windows in China are as

high and broad as the rooms themselves, and in summer are kept wide open on account of the heat, through the holes in ours, which were framed with paper, I saw the Emperor employed in reading or writing, while these wretched women remained sitting upon cushions as silent as novices. Through these holes I also observed the eunuchs while they were engaged in various ways of fishing. His Majesty would then sit in a superb little boat, with five or six concubines at his feet, some Tartar and others Chinese; all dressed in their national costumes. The boat was always followed by many others, all loaded with ladies. When the Emperor's presence was required in the outer palace on some business, he generally went by water; and, as he necessarily passed under my window, I also saw him. He always came in a boat with some concubines, and with a train of other boats loaded with ladies. On reaching the spot where, by a secret door, he entered the room in which he gave audience, he left the concubines behind, in charge of the eunuchs. I saw him several times about the gardens, but never on foot. He was always carried in a sedan-chair, surrounded by a crowd of concubines, all walking and smiling. Sometimes he sat upon a high seat, in the form of a throne, with a number of eunuchs standing around him; and, watching a favourable moment, he suddenly threw among his ladies, grouped before him on carpets of felt, artificial snakes, toads, and other loathsome animals, for the purpose of seeing them scamper away with their crippled feet. At other times he sent some of the ladies to gather filberts and other fruits upon a neighbouring hill, and pretending to be craving for some, he urged on the poor lame creatures with noisy exclamations until some of them fell to the ground, when he indulged in a loud and hearty laugh. Such were frequently the recreations of his Imperial Majesty, and particularly in the cool of the summer evenings. Whether he was in the country, or at Peking, he saw no other company but his ladies and eunuchs; a manner of life which, in my opinion, is one of the most wretched, though the worldly consider it as the height of happiness."

The death of this emperor was followed by a new system of policy, so vexatious and perplexing, that Ripa resolved to return to Europe. He took with him four young Chinese, to be educated in Naples, and afterwards sent back as missionaries to their native country. The arrival of these strangers appears to have excited much attention in London, and George I. admitted them and their director to a private interview:

"We had been but a few days in London, when, one evening, on returning to our inn, I was informed that the ambassador had been to visit me. Being much surprised at this unexpected honour, I did not fail to pay my respects to him; on which occasion he signified to me that the King desired to see us. Accordingly, a few days after, we all six repaired to the palace, where his Majesty, in the presence of the royal family and the lords of his court, conversed with us for about three hours, and appeared so much interested that a certain great Protestant bishop who was present complained to some of the nobility. At length the King, becoming fatigued with the long audience, commanded that the Chinese should dine at the table which was laid daily for the lords of his court, and that I should dine with the Duchess of Arlington, his relation. This was so ordered by his Majesty because that lady had begged permission to entertain us all. It pleased the King to honour us still further in various ways which it is not necessary for me here to describe; but I will not omit to state that, after all the property which we brought from China had been examined by the proper officers of the customs, it was transferred, by his Majesty's order, and free of all expense, to the ship that was to carry us to Italy. With respect to certain other duties payable to the East India Company, the directors not only remitted them, but invited me to their public meeting, and showed themselves ready to assist me in any way. They even asked me to dine with them, and sent some soldiers to escort our goods to the ship. Thus all our property left England without incurring any expense or suffering the least damage. Had we been obliged to pay the duty, it would have amounted to more than one hundred pounds. At the last audience of the King, which was in the presence

of the Duchess of Arlington, and lasted from nine o'clock in the evening until midnight, his Majesty made me accept a present of fifty pounds sterling."

On his return to Naples Ripa devoted himself to founding a college for Chinese students, and to the education of the young men he had brought to Europe. He records with very excusable pride the creditable answering of his pupils when examined in Rome, and adds an anecdote equally creditable to the wit and piety of one of these young Chinese:—

On this occasion Cardinal Petra, turning to John In, said, he wished to make him a bishop, and the young priest replied he would rather be a cardinal. As his Eminence looked astonished at this answer, of which he had not immediately understood the meaning, John In, taking hold of the cardinal's cloak, added, "When I say I would rather be a cardinal than a bishop, I do not mean with such garments as those of your Eminence, but with my own black ones dyed with my own blood shed for the sake of Christ." This reply was much admired by all the bystanders, and indeed by all Rome, throughout which it soon spread."

The Chinese college at Naples, founded by Father Ripa, is still in existence; and it is not uninteresting to know, that Lord Macartney, when sent as ambassador to China, obtained two interpreters from that institution.

*On the History and Art of Warming and Ventilating Rooms, Buildings, &c.; with Notices of the Progress of Personal and Fireside Comfort, and of the Management of Fuel, &c.*  
By Walter Berman.

[Second Notice.]

We called attention last week to the Chimney, as not merely an essential, but a picturesque feature in a Tudor house; and on the score of this (not forgetting the stately graces of the Oriel), protested against the contemptuous smiles applied by Mr. Berman to these buildings. Mr. Berman, however, has pointed out the admirable manner in which the architects of the Elizabethan era contrived to turn a necessity into a beauty, thus indicating those canons of expression in style and ornament warranted by obvious utility, without which there may be much clever copying, but there can be no characteristic or satisfactory Art. But sad waste went on in these chimneys, despite their "obelisks, altars, vases all covered with roses, lozenges, frets, guilloches, festoons, armorial bearings, &c." The quantity of wood swallowed up became a matter for Royalty to regulate; and we find, that in the first year of her reign, "good Queen Bess" was obliged to issue "a proclamation, that no oak, beech, or ash tree, that was one foot square at the stubb, and growing within fourteen miles of the sea or any navigable river, should be converted to coal or fuel, 'as being a debasing of that which, if nature did not at first intend, necessity must employ for better service.'" Home-grown timber, it will be recollected, for many a long year, played too important a part in the domestic, as well as in the naval architecture of England, to be rashly consumed. It was the material of predilection, since Holinshed observes, that stone would have been well nigh as cheap: and bricks were used to help in filling the interstices of the huge frame-work houses. Indeed, it would not have been easy to build with brick alone, in any conformity with the fashion of the time;—which allowed, nay, encouraged, the projection of the upper stories, one above the other, till the dwellers in streets, who were kept at a civil distance when each man stood on his own threshold, might, without much stretch of courtesy, shake hands from the windows of the fourth story! Ray mentions "an old house at York, of which the upper story projected fifteen feet beyond the foundation." These fantastic fashions in architecture were accompanied by certain expedients for ventila-



tion and the production of sweet air, as picturesque, but well nigh as comfortless. The "trimming up parlours," with "greene boughes, fresh herbs, or vine leaves," was enjoined: but, indeed, the minute cleanliness which takes the form of drainage, scouring, and thus expelling evil scents from the mansion as carefully as the icy breath of Winter, seems to have been one of the last measures thought of.

But we must return to the Hearth and the Chimney. Sir Hugh Platt, "an ingenious lawyer," was the first who set himself seriously to the practice of chimney-surgery. Sir Hugh did not confine himself merely to operations on the throats of chimneys, but his "concocted chafing-dish" for keeping meat hot on the table, was the direct progenitor, Mr. Bernan remarks, of that comfortable household companion, the Warming-pan. Sir Hugh was an amateur, too, in fuel; broached a project "to sweeten sea-coal," and a receipt for fire-balls, "very pleasing and delicate," of oak or ash sawdust and coal, or tanners' bark with loam, &c. It has often surprised us that these same agreeable *succedanea* are not more largely used. A little diagram (p. 152) recalls to us pleasant recollections of old houses thus warmed, in remote parts of England. For a time, it seems that Fashion—that capricious dame—rendered some process necessary for the mystification of "sea-coal." The fumes thereof were thought inimical to English lilies and roses. There was a prejudice against innocent meat which had been roasted by its agency. And when "rare Ben Jonson" gave an "at home," with whatever coarse and proscribed fuel he might think it proper to warm his wit when alone, he ordered a pan of charcoal to satisfy the daintiness of his guests.

Up to this time grates were few:—dogs, and irons, or creepers, having the "call." When Carr, Earl of Somerset, indeed, married Frances Howard, Sir Charles Wilmot presented the influential pair with a warming-pan of gold—and another aspirant for court favour with "a cradell of silver to burne sea cole in." But these splendid items sound in modern ears very nearly as fabulous as

the silver sty  
And the door of ivory

of the nursery ditty. "Perhaps," says Mr. Bernan, "the first attempt at combining the cheerfulness of the open fire with the economical effect of the inclosed stove" is to be found among the inventions of the benevolent Louis Savot, who contrived the Louvre grate for burning wood—and seems to have been a man before his time, in his notion of hot-air pipes—or the confinement and utilization of much of the calorific which was lost in the huge and gusty Tudor chimneys. Does it not go against the grain of all grandmother prejudices, to be reminded that it is to our "born enemies" we owe our enlightened notions of the management of a modern fire-side? Yet such seems to have been the case:—

"From the generally defective construction of English fireplaces, smoke could seldom be excluded from the room; and to free the sea coal from the sulphureous element that made its vapour so obnoxious, was a popular project when Sir John Hackett and Octavius de Strada, in 1626, obtained a patent for converting coal into coke, in order to make it as pleasant a fuel for chambers as wood or charcoal. The speculation was, however, soon after abandoned, the vapour of coke being found as deleterious as that from pit coal." \* In 1634, Captain Thorneff Frank received a patent for the construction of furnaces, that, according to the statements of those who used them, reduced the consumption of fuel almost two-thirds, and as a matter of course, when compared with those on the common construction, emitted very little smoke. In what the improvement consisted the record does not state—but that the captain's method saved fuel, and above all diminished the in-

tolerable nuisance of smoke, is certain; but the king issued a proclamation to 'draw the attention of his loving subjects to such an acceptable invention,' and vouching for its efficacy, recommended its general adoption."

Further: for the "perfectioning"—as Mr. Perry hath it—of other methods of warming, and keeping out draughts, we are indebted to the Continent. The Low Countries sent us tapestry and leather hangings. In 1634, Jerome Lanyer (by the name a foreigner) got a patent for a sort of painted cloth, intended to supersede these dearer manufactures, which clearly appears to have given the idea of flock paper hangings. It was Venetian workmen, who helped Sir Robert Mansel to success in "manufacturing glass with pit coal." It was by Strada's method, that Sir John Winter, cousin to the Marquis of Worcester, proposed "to chark sea-coal, in order to make a pleasant fuel for domestic purposes." For the adjustment of those cumbersome and comfortless things,—yclept national assumptions and jealousies,—it may be as well, that social philanthropists as well as civil engineers should, from time to time, group together and present facts like these. And we have still a *salvo*, for the benefit of the very thin-skinned, in believing that if foreigners have been quick to invent, we English excel them in applying inventions. Meanwhile—we are now at the time of the Protectorate—let us see how our "kith and kin" beyond the Border were faring:—

"At this period Ray found the houses of the common people in the country and villages in the south of Scotland to be pitiful cots, built of stone, and covered with turves, having but one room, many of them had no chimneys, and the windows were very small holes, not glazed. At Douglas there was scarce a house that could keep a man dry in a shower of rain; in the principal towns the fronts of the houses were made with fir boards, nailed one over another, in which were round holes or windows to put out their heads. In the best houses, even in the king's palace, the windows were not glazed throughout, but the upper part only. The lower half had two wooden shuts or folds, to open at pleasure, and admit the fresh air. The noble and the very wealthy had tapestry and damask, and wainscot linings, though less costly perhaps than what were seen in the houses of persons of the same rank in England. The gentry hung their best rooms with damask, or with painted leather, ornamented with grotesque animals, flowers, and mottoes, stamped in gold or in dutchfoil. In the houses of the small gentry and stationary 'merchants,' the chamber of dais, that was always reserved for occasions of ceremony, was lined with this leather tapestry, or with a thin woollen stuff, woven in the country. This was also the hanging for the gentleman's bed-room, particularly if an 'effeminate' townsman. Finishing the walls and ceilings with plaster and stucco was, although known, rarely used. In the most stately and fashionable houses in great towns, they ceiled the chambers with fir boards, nailed on the under side of the joists. The furniture was scanty, chests and presses (or wardrobes), with a chair or two, and stools, low tables, and, in the best houses, window-curtains, and cushions on the bunks or window-seats, were reckoned necessary. A chimney or grate for burning coal or peat, standing in a large hearth recess, under a flue of enormous width, was usually seen in the 'best room,' with 'very small bright tangs and poker and shool hanging by nails on the wall.' Bellows were very rare. The room had sometimes a boarded floor, well sanded, and in country houses, sprinkled with the leaves of the fir-tree; carpets were luxuries of the high-born. Beds, inclosed with boarded partitions, carried up to the ceiling, were very often placed at the two corners of the kitchen, and also in the gentleman's chamber of dais or dining-room, where space was to be economized. They had the appearance of a large cupboard, inclosed with two sliding doors. Their warmth as sleeping places was more considered perhaps than the feeling of their being musty. In 1661 it was the manner, Ray tells us, in some places, to lie on one sheet only, as large as two, turned up from the feet

upwards. Warming-pans were as rare as bellows. At that period also, according to the same authority, the house-wives were not very cleanly, and he thought the men were lazy, because he saw them ploughing with their plaids on. They however paid laudable attention to their portable climate; and the worthy patriarch of English botanists observes, with a spice of spleen, moreover, that 'they lay out the most they are worth in clothes; and a fellow that hath scarce ten groats beside to help himself with, you will see him come out of his smoky cottage clad like a gentleman.'"

We must hurry onwards: passing, with only a word, the welcome reminiscences of Evelyn's contributions to the science of "warming and ventilation"—extracted from his delightful diaries and papers. He has reminded us, too, how the need of improvement in both was awfully illustrated, as far as London was concerned, by those two great events journalized by him so admirably—the Plague and the Fire. Mr. Bernan neglects no corner of his subject. A very interesting note, a few pages later, assembles a quantity of odd readings on the subject of fireside divination. Then we have a long notice of Dr. Henshaw's artificial climate: in which one of Mr. Boyle's speculations is, in some sort, systematized, the date being 1664. We are now come to a time at which many of our present comforts were beginning to take rank and order—to Prince Rupert's fire-place invented in 1678—to the contrivances of MM. Justel, Dalesme, and Leutman described to the Royal Society—in which the art of managing a coal-fire was brought many steps nearer perfection. We have reached, too, to the architectural era of Jones and Wren. So that the romantic ignorance of our forefathers, which gives the gossip of the antiquary such a picturesque colouring, has yielded, it may be seen, to the cunning of the Schoolmaster, the Engineer, and the Upholsterer. Yet a few scattered paragraphs may be added ere our "fireman" comes to close quarters with his subject. The first will, at the present moment, be found interesting, as showing the strides made in one essential manufacture during the last century and a half:—

"Many sorts of glass were in the market, called Lambeth or Ratcliffe, Normandy, German, white and green, Dutch, Newcastle, Staffordshire, and Bristol glass, looking glass and jealous glass. In 1691, the glass made at the Bear Garden on the Banks side was called 'crown window glass, exceeding French glass in all its qualifications.' The manufactory being removed to Ratcliffe, the glass was called 'Ratcliffe crown glass.' This was of a 'light sky blue colour.' The maker of this went over to France on purpose to learn the art, and then outdid his teachers. Lambeth crown glass was of a darker colour than the preceding, inclining something to a green. French glass came from Cherbourg, afterwards from Auxerre, in Burgundy. It was thinner and more transparent than Newcastle glass, and when laid on white paper had a dirtyish green colour. White German glass was free from the spots and blemishes that abounded in Newcastle glass, but it also had some fine or small curved streaks or lines, like those in Newcastle glass. The green German glass had also fine lines or streaks, like those in the white sort, but neither the white nor green sort was so crooked and warped as Newcastle glass. The tables of Dutch glass were small, and were not much used in England; Newcastle glass was of an ash colour, much subject to specks and blemishes and streaks, and very often warped and crooked. It was, however, most in use. Staffordshire glass was seldom used in London; Bristol glass also was rarely used, from the want of a cheap, convenient sea carriage, as the Newcastle manufacturers had, though it was reckoned better than Newcastle glass. Looking-glass plates were sometimes used in windows. Jealous glass cast in a mould was composed over its surface with a multitude of oblong concave circular figures. It was commonly used to put into the lower lights of sash windows, when they were low against the street, to prevent people seeing into the room as they passed by; and was sometimes set in lead in places where they would not have their ac-





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## OUR WEEKLY GOSSIP.

THE Cambridge Camden Society has been called upon, by its managing committee, to dissolve itself at its anniversary meeting in May next—in consequence, it is understood, of the judgment pronounced by Sir Herbert Jenner Fust, in the matter of the stone altar erected in the Round Church of the town, the withdrawal of the Chancellor of the University, two or three of the bishops and dignitaries of the church, and the divisions amongst its members. Against the judgment there is not, as had been stated, any intention on the part of the Society to appeal; but there are amongst its members a party who seem unwilling to adopt the recommendation for a dissolution, without some further question. The extension of the Society had been very rapid; and an immense number of admissions will, it is said, take place at the meetings which are to be held previously to the day of the required sacrifice. Under these circumstances, the dissenting party require to know why the fate of the Society should be irrevocably bound up with the injudicious doings of the committee or their officers—it is a pity they did not ask such questions long since—and if it be not possible to get rid of those offences which have brought division into its ranks, by any means short of suicide? A return to the avowed objects of its original institution—the study of ecclesiastical architecture and antiquities, and the restoration of mutilated architectural remains—is suggested as possible; and our readers are aware, from the tone always taken in our columns on the subject, and our known views on all kindred subjects, that any sincere and vigorous demonstration of the kind will have our hearty encouragement. The danger is, that the manner in which these

avowed objects have been already shown to lead, by covered ways, to objects unwavering, will attach suspicion to all the proceedings of the remodelled body, which years cannot dispel,—haunting all its antiquarian ways with the phantom of a superstitious purpose, when the purpose no longer exists. The iconoclast is as persevering and unreasonable a spirit as the idolater. It is probable, however, that an accession of influential members in this hour of the Society's disgrace, in direct connexion with a renunciation, in terms, on the part of those who remain, of any theological argument, and a distinct assertion of purely literary and antiquarian objects, might do more for the reinstatement of the association now, than could readily be done for its re-establishment hereafter,—in case it should pass, at once, under condemnation as incurable: and we repeat, that we would gladly welcome it back, on to that ground, within whose limits only its proceedings become objects of co-operation.

We have seen, in the *Times*, an advertisement, announcing that it is intended to embrace the occasion of the Weaver-poet Thom's visit to London, to offer him a public dinner, in honour of his worth and talents, at the Crown and Anchor Tavern, on the 26th. This seems to us to be a very serious mistake. There is nothing whatever in Thom's case to justify such a demonstration,—though much to deserve sympathy. It puts him quite in a false position; is an expression of good-will singularly unmeaning and inappropriate in itself, and to him useless and dangerous. Indeed it is scarcely less than absurd—and we could not mention it as literary intelligence without some word of disapproval. What is the use of putting this poor, struggling, and worthy man on a pedestal like this, as if he had done some great thing, or represented some unheard-of form of suffering?—feasting him, whose manly fight has been, and must be, to get a loaf for his children, and who saw his wife die in that hard battle, at a grand dinner, as if to contrast his low suffering and lowly estate with this luxury and mock-heroic of a night. Really, that characteristic form of celebration to which John Bull is accused of resorting, on occasions of all kinds, with an indiscriminate licence which constitutes it a satire against him, would, but for that indiscriminate licence, seem to have been expressly selected on the present occasion as a pleasantry, in reference to facts too sad in themselves to bear the application of a merry comment. No good will come out of a show-sentimentality like this, to the general form of misery of which Thom's case is the type. And, with all considerate respect for the man, we do not see Thom's title to this display, even if it were wholesome in his circumstances. To be poor is not a title—God knows:—to be an honest, enduring, humble-hearted man, is not one either (all honour, to the patient and suffering class to which he belongs, it has many such!)—his poetry, of course, does not make him a lion. In a word, the measure seems to us one both absurd and mischievous. We trust its projectors will yet find some more suitable mode of testifying their esteem for this needy and deserving man.

We announce, with regret, the death of Mr. Laman Blanchard—a graceful and pleasant writer, well known in the periodical literature of the day; to which a ready pen, a facile invention, a genial nature, and a lively rather than profound imagination, had long made him a popular contributor. His talent, exercised upon the mere currency of the hour—to which probably it was best adapted—has taken no forms by which its memory has a chance of surviving itself; and it is one of the evils, amid its many utilities, of an extended periodical literature, that much power of a higher order is diverted from more serious purposes and enduring exercises, by its abundant temptations and limited requirements. There were very painful circumstances attending Mr. Blanchard's death,—as they have been detailed in evidence before a coroner's jury; but to which we need not here advert further than to say that they were the melancholy result of long and wearing anxiety, consequent upon the progress and termination of a severe domestic affliction.—The daily papers mention the death, at Southampton,—where he filled the situation of Marine Superintendent of the Peninsula and Oriental Steam Company—of Lieut. E. N. Kendall, R.N.—an officer who served on several expeditions in the Arctic and Antarctic seas; and

accompanied the last expedition of Sir John Franklin to the Polar Sea, between the years 1825 and 1827; being the companion of Dr. Richardson on that branch of the enterprise which discovered and delineated the Northern Coast of America, lying between the Mackenzie and Copper-mine rivers.—Also, after a long and painful illness, of Mr. Henry Johnston, known formerly as an actor of talent at the theatres royal of Drury Lane and Covent Garden:—and we may add to this paragraph two obituary notices, derived from foreign sources. From Paris, we hear of the death of M. Lakanal, a member of the Academy of Sciences in that capital, and formerly a member of the National Convention:—and from Berlin, that of the Baron Ernst de Houwald. The Baron, who was sixty-six years of age, is the author of a great variety of tales, romances, and lyric poems; besides many dramatic works,—some of which had an immense run in their day, and still maintain their place, as the journals of that country record, in most of the German theatres.

By the death of the late Marquess of Westminster, another comes into possession of the celebrated Grosvenor Gallery;—may he prove a more liberal proprietor than the last! For many years, the deceased lord was *jailer*, rather than guardian, of that collection. We claim, on the part of the public, no indiscriminate admission to private galleries,—our countrymen are perhaps scarce enough debarbarized for such a privilege; but the churl of an owner who sits at the door covering the key-hole with his jealous hand, is a far more low-minded creature than any one he shuts out. Every opulent lord, or other "large-acre man," should learn, that his thousands a-year will just make him so many times an object of greater contempt, if he devotes his wealth to selfish enjoyments, however tasteful, without the smallest participation of them with his fellow-men.

It is satisfactory to know, that Sir Henry Ellis has declared the ruin of the Portland Vase to be not so entire as was at first stated; and that the work is capable of restoration to a certain extent, so as still to testify of its form, and in some degree of its beauty, to the world. The principal figures are, it seems, preserved; and persons are already employed in its reconstruction. Meantime, genuine copies, as Mr. Windus informed the Society of Antiquaries last week, are fortunately in existence. The late gem-engraver, Pichler, moulded the vase, at Rome. This mould was put into the hands of Mr. Tassie, and, after he had taken a very few casts, destroyed. Of these casts, the Marquis of Exeter has one; Mr. A. Pellatt and Mr. Windus himself have also copies. Mr. Windus added, that he intended shortly to exhibit his, together with a cast of the sarcophagus in which the original was found:—and Sir H. Ellis stated, that the British Museum had also one of these copies, which would, as early as possible, be exhibited to the public.

The managers of the Birmingham Philosophical Institution have presented a silver tea service to Mr. Arthur Ryland, solicitor of that town, in acknowledgment of the service rendered by him to the cause of science, in procuring the act which exempts literary and scientific institutions from county, borough, parochial, and other local rates.

The Senate of the United States has passed a Bill appropriating the large bequests of Mr. Smithson (brother to the late and uncle to the present Duke of Northumberland), left at their disposal "for the increase and diffusion of knowledge," and establishing 'The Smithsonian Institute.' It is to be under the charge of a Board of Management, consisting of fifteen persons:—the vice-president and chief justice, for the time being, of the Union—three members of each House of the Legislature, to be named by the presiding officers thereof, and to hold for one year—and seven others, to be chosen by Congress (no two from the same State), for two years—two of these latter to be always members of the National Institute of Washington. The clear sum which Government received, under the bequest, amounted to 508,316 dol.; and this has since been augmented, by the interest which has accrued, to a total of 717,424 dol.—We may add to this paragraph, as on a kindred subject, that the Supreme Council at Constantinople has been taken by surprise, by the sudden communication, on the part of the Sultan, of a Hatti-Scherif, in which he reproaches his ministers for the continued evasion



of those liberal measures which, at the commencement of his reign, he had promised, for the moral amelioration of his people; and expressly commands their immediate organization:—insisting especially on the general establishment of schools, for the diffusion of popular knowledge, the foundation of a hospital proportioned to the wants of the capital, and the revision of the various charitable institutions existing in the provinces. The Vizier has, naturally, taken to his bed, on the occasion.

We mentioned, some time ago, under this head, the intention of the German booksellers to release themselves from the sort of monopoly exercised by the town of Leipzig over the publishing trade of Germany,—by the selection of some other general depot for their publications. Stuttgart has been finally chosen by the booksellers of Southern Germany as their commercial centre,—and those of the North have elected Berlin. It is intended to erect, in each of these cities, a Book-exchange, similar to that at Leipzig; and application has been made to the respective governments of Prussia and Wurtemberg, for permission to hold two annual fairs in each—a permission securing too large a commercial advantage to the capitals in question, to have any chance of being withheld.

At the anniversary meeting of the Astronomical Society, the society's gold medal was presented to Capt. Smyth, for the "Bedford Catalogue" which forms part of his recently published "Cycle of Celestial Objects,"—reviewed *Athen.* No. 889. The following were elected as Officers and Council for the ensuing year:—*President*, Capt. W. H. Smyth, R.N. — *Vice-Presidents*, G. B. Airy, Esq., Astronomer Royal, S. H. Christie, Esq., B. Donkin, Esq., T. Galloway, Esq.,—*Treasurer*, G. Bishop, Esq.,—*Secretaries*, Rev. R. Main, W. Rutherford, Esq.,—*Foreign Secretary*, Rev. R. Sheepshanks,—*Council*, G. Dollond, Esq., S. M. Drach, Esq., Lieut.-Col. G. Everest, Rev. G. Fisher, M. J. Johnson, Esq., J. Lee, Esq., L.L.D., E. Riddle, Esq., R. W. Rothman, Esq., Lieut. W. S. Stratford, R.N., The Right Hon. Lord Wrottesley. [Those whose names are printed in italics were not in the last Council.]

Mr. Charles Landseer has been elected an Academician, in the room of the late H. P. Briggs.

The French Minister of the Interior has commissioned one of the pensioners of the National School of Painting at Rome, to make a copy of Raphael's *Transfiguration*, for the town of Narbonne; and the papers of that country give an anecdote, in explanation of the long desire of the Narbonne for such a favour, and of the Minister's compliance. According to these, the original *should* have been the property of the city in question. The Bishop of Narbonne, on his election to the Chair of St. Peter, was desirous, says the chronicle, to leave a token of his affection with the city of his pastoral care; and commissioned Raphael to make a picture of the *Transfiguration*, for a gift to the people of Narbonne. But when the painter had completed his work, it was so fine that the new Pope could not make up his mind to part with it—and the masterpiece remained at Rome.

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#### SCIENTIFIC AND LITERARY

**ROYAL SOCIETY.**—Feb. 13.—The Marquis of Northampton, President, in the chair.—A paper was read *Αποσπῶρα*, No. 1, 'On a Case of Superficial Colour, presented by a Homogeneous Liquid internally colourless,' by Sir John Herschel, Bart. The author observed, that a solution of sulphate of quinine in tartaric acid, largely diluted, although perfectly transparent and colourless, when held between the eye and the light, or a white object, yet exhibits in certain aspects, and under certain incidences of the light, an extremely vivid and beautiful celestial blue colour, apparently resulting from the action of the strata, which the light first penetrates, on entering

the liquid, and which, if not strictly superficial, at least exert their peculiar power of analyzing the incident rays, and dispersing those producing the observed tint, only through a very small depth within the medium. The thinnest film of the liquid seems quite as effective in producing this superficial colour as a considerable thickness.

**ASIATIC SOCIETY.**—Feb. 15.—The Earl of Auckland in the chair.—The Secretary read a paper relative to the History of the Chinese Triad Society, of which some notices have appeared in former volumes of the Society's Transactions. The Triad Society has excited some interest, from its ostensible object of overthrowing the foreign family which now occupies the imperial throne, and restoring the Chinese dynasty, which, two centuries ago, was dispossessed by the Tatar race. The papers read consisted of translations, by Mr. Gutzlaff, of documents belonging to the body found at Hong Kong. They consist of songs used at the introduction of new members, of the oath taken by the novice, and of an account of the origin and progress of the Society, as given by themselves. According to this document, they take their beginning from a war between the Manchos and the Selos, towards the close of the seventeenth century; in which the government was materially aided by an association of 1200 bouzes of Fokien, whose success and consequent reward so excited the envy of the courtiers, that their establishment was burned to the ground, and all the body destroyed, with the exception of five, who fled from the cruelty of their treacherous persecutors. They were soon joined by the youthful son of the late Chinese emperor; and afterwards by many other persons who were well affected to the old dynasty. For several years, they maintained a bold struggle with the usurping government; but in 1736, they were compelled to disperse into various parts of the empire, having previously agreed upon certain signs by which they might be known to each other, until the great day of vengeance should arrive, when they would all march to Nanking, and establish upon the throne the family of their ancient sovereigns. From that time to the present, they have maintained a secret organization, like the Freemasons of Europe, divided into lodges, and connected by certain signs, understood only by themselves. The manner of placing the cups and dishes on the table, of pouring out tea, of eating and drinking, of putting on a garment, and the words in which the commonest question is put, will immediately inform a member of the presence of another of the body, although the signs of recognition are based upon such trifling differences as would escape the most inquisitive eye uninitiated in the secret. The association is said to be extending: it embraces people of all classes, chiefly of the more disreputable, though some inferior mandarins and people attached to the police are among them. They hold frequent meetings at which they renew their oath of fidelity towards each other, denounce traitors, and resolve upon the best and most secret mode of punishing them. They afterwards mingle their blood before an altar of incense, in token of eternal fidelity; and usually conclude with a drunken debauch. Mr. Gutzlaff states, in conclusion, that the power of the society is increasing; and he speculates on the probability of their joining the political societies forming in every part of the country, with the object of upholding the Celestial Empire against all barbarian encroachment.

A concise Account of Aden, by assistant-surgeon Malcolmson, who had been a permanent resident there ever since the station was established, was then read. The writer states, that the town is built in the centre of an extinct sub-marine volcano, whose activity must have surpassed any idea we can form in judging from the operations of existing volcanoes: that after a season of repose, which may have lasted myriads of years, it became active again, and formed a second crater on the north-western side of the valley. He places the second eruption at a period long anterior to the existence of animal life. With the exception of one peak, the whole of the peninsula is composed of rocks unfit for building purposes, as they peel off in thin laminae when exposed to the air. The peak excepted is a basalt, projecting from the edge of the precipice, down the sides of which the masses required for building are thrown by the blast which detaches

them, into the valley below, where they are shaped for use. The writer is of opinion, that Aden was once an island; and that the isthmus now connecting it with the continent, which is nowhere above six feet in height or three quarters of a mile in breadth, was formed by the tides from each side meeting in the middle. The animals of Aden are a few timid monkeys,—believed by the Arabs to be the people of the tribe of Ad, transformed in consequence of their wickedness,—some hyenas, many very beautiful foxes, and an immense number of rats. The reptiles are snakes, lizards, and scorpions of two kinds,—one very large, reaching to eight inches in length, but whose sting is not dangerous,—the other smaller, said to be very venomous. The plants are chiefly pretty flowers, growing in the hills; and there were some acacias of considerable size, and other trees, at the coming of the English,—but these have been all cut down for fuel. The climate may be divided into two seasons, the hot and cold; in the hot season, the thermometer ranges as high as 104° in the shade; but the heat is by no means unbearable;—in fact, the difference between the sensible temperature and that shown by the thermometer is always very remarkable. This great heat does not produce sickness; and although the troops suffered dreadfully at first, from want of accommodation and proper food, from the great fatigue and watching to which they were exposed, and from the dreadful filth of the place, now that these causes are removed, the writer feels warranted in stating, that a more healthy station does not exist in any British colony. When the place was first occupied by the British, the population consisted of about 1,000 half-naked and half-starved inhabitants: there are now at least 20,000 residents, well clothed and well fed; besides the troops, amounting to 3,500, and a fluctuating population of 1,500 souls. The water is very superior, and obtained from wells, in which it remains at the same level at all seasons. It is not, unfortunately, sufficiently attainable for irrigation, and there is but little rain to supply its place; were it not for this impediment, the success of the government garden proves that the soil would be highly productive. There are remains of large tanks on the peninsula, which the writer thinks were abandoned when the wells were dug; but in all probability they were used for irrigation, and, if restored, might be again available for that purpose. The dwellings are principally composed of wooden up-rights, whose intervals are filled with reeds, and lined with matting formed of leaves of the date tree: they are cool and comfortable; and better adapted to the climate than more costly edifices. The chief objection to them is, their liability to fire; of which an instance was seen in the whole of the lines of the 10th Regiment having been destroyed in two hours. The place is now healthy; the troops and their families cheerful and happy: they have good quarters and excellent food, and are on good terms with the inhabitants. The town is improving; ruins have almost disappeared; many stone houses have been built, and others are building; the streets are now well levelled and regular; and the revenue has doubled every year. Mr. Malcolmson is decidedly of opinion, that Aden is destined to be one of the most important posts belonging to England; as there is every indication that the intercourse with India will be restored, at least in part, to its ancient route.

**INSTITUTION OF CIVIL ENGINEERS.**—Feb. 18.—Sir John Rennie, President, in the chair.—The paper read was by Mr. De la Garde, with a supplement, by Mr. James Green. It contained a history of the canal of Exeter, from the year 1540, when it was first projected, to the present time. In 1563 the Chamber of Exeter engaged John Trero, of Glamorganshire, as their engineer, and under his directions a canal with pound locks, similar in all essential points to those of the present day, was constructed from Wear to Exeter. The depth of the canal at first was three feet by sixteen feet in width; subsequently, at various periods, as the commerce of the city increased, the dimensions were enlarged; and after an arduous struggle, which extended from the year 1563 until 1835, when the Chamber ceased to exist as a corporate body, it succeeded in perfecting a ship canal from Turf, near Topsham, on the river Exe, capable of conveying vessels of 500 tons burthen to the quays of Exeter. The latter work

was accomplished by Mr. James Green, whose reports were given, confirmed by those of Mr. Telford. They abounded in illustrations of engineering difficulties, and the method of overcoming them. We may mention one—this was in the excavation for the entrance lock at Turf, which after being carried to a depth of twenty feet, through a stiff alluvial clay without water, was pressed down by the embankment ten feet, and the bottom of the lock-pit rose to a greater height than the sides, exhibiting on its surface peat moss, marine plants, ferns, &c. A complete kerbing or sheathing of whole timber piles was therefore driven, the same being strutted by transverse timbers, and the excavation made, and the lock founded in lengths between the transverse struts: as it was feared that the pressure of water from the tide would have a tendency to raise the invert and gate platforms, trunks of elm planking were laid in the rubble masonry, forming the bed of the invert, which were carried under and throughout the lock, and terminated in a vertical well beyond the higher gates of the lock; this allowed the sub-water to circulate and rise without obstruction. The archaeological researches of Mr. De la Garde, and the extracts from old acts and charters, respecting this canal, deserve attention, as it must be concluded that this is the oldest canal, with locks, in the kingdom, having been commenced nearly fifty years before the Sankey cut. The discussion which ensued drew from Mr. Cubitt a promise of a description of the works and oblique weirs on the river Severn, which have excited so much discussion among engineers.

INSTITUTE OF BRITISH ARCHITECTS.—Feb. 10.—Mr. G. Hawkins read a paper, illustrated by diagrams, descriptive of the 'King's Scholars' Pond Sewer.' The main drain of one of the principal divisions of the Westminster Commission of Sewers, occupying the whole channel of a rivulet, formerly known as Dye Brook, having its source at Hampstead, and draining an area of two thousand acres, fifteen hundred of which are covered with houses. The whole of the lower part of the district drained by this sewer is below the ordinary high-tide level of the Thames. It is, therefore, essential that means should be adopted to secure a free emission of the sewage into the river without admitting the ingress of the tide. This object has been attained by the construction of double flood-gates at the mouth of the sewer, and by gradually enlarging its capacity at the lower end, so as to enable it to receive and retain, during several hours in every tide, during which the gates are shut, the whole accumulated sewage of the district,—calculated, under ordinary circumstances, at 120,000 cubic feet, and considerably more during storms. This sewer in its course passes immediately under Buckingham Palace. Within a few years, a large portion of it has been re-constructed, under circumstances of extraordinary difficulty, arches of considerable span having been worked to a great extent under densely-populated neighbourhoods, without any suspicion on the part of the inhabitants of what was going on a few feet below the foundations of their houses. In its present complete state, it is perhaps the most remarkable and extensive piece of sewerage ever executed in this or any other country.

Mr. R. Hawkins, architect, read a paper 'On the Sculpture and architectural Fragments brought from Xanthus,' and placed in the British Museum during the last two years; and exhibited a restoration of one of the principal among the numerous tombs discovered by Mr. Fellows during his expeditions into Lycia, the last of which Mr. Hawkins accompanied. All now visible aboveground of the tomb in question was a basement 33 feet long by 22 feet wide, formed of rough blocks of the limestone of the country: but indications of sculptured marble appearing among the ruins, an extensive clearance was made round the building, which brought to light several Ionic columns with their capitals and bases, portions of the entablature, pediment, and lacunaria; some draped figures and lions, and four sculptured friezes of extraordinary beauty and interest, now exhibited in the Museum. The two largest of these friezes, which appear to have adorned the base of the building, represent the capture of the city of Xanthus by Harpagus, the general of Cyrus, which took place 564 B.C., and follow very closely the history of that event as given

by Herodotus. The other two may be assigned to the entablature of the order, and to the peristyle which seems to have formed the upper part of the monument. They represent combats, sacrifices, processions, and a wild boar hunt. The whole composition, according to Mr. Hawkins's arrangement of the fragments, greatly resembled that of the tomb at Mylassa, published in the *Ionian Antiquities*, and consisted of the basement before mentioned, which was crowned by a rich double ovolo, and supported a small cella, surrounded by sixteen Ionic columns, four on each front and six in flank. Between the columns stood the draped figures, representing dancing females, each accompanied by an emblem, either a fish or a bird. The pediments were sculptured, one with a spirited battle scene, the other with a male and female seated opposite each other, and figures standing behind them. Statues were also placed in the acroteria. On the date of this work, there is some doubt. Its style would certainly place it much later than the event to which it refers. Mr. Hawkins suggested that some descendant of Harpagus, whose son we know was made governor of that district of Asia Minor, might have erected it to commemorate the actions of his ancestor.

At the conclusion, the Honorary Secretary observed, that there were one or two points in the restoration which might be questioned. The measurement of the lacunaria seemed to indicate a different intercolumniation from that adopted by Mr. Hawkins; and it might be doubted whether the fragments afforded sufficient authority for the dentils introduced into the cornice. He merely suggested these and some other matters of detail as subjects open to discussion when the marbles should be brought to light and arranged, without at present giving an opinion upon them.

ROYAL INSTITUTION.—Feb. 14.—W. R. Hamilton, Esq., V.P. and Treasurer, in the chair. Professor E. Forbes 'On some important analogies between the Animal and Vegetable Kingdoms.'—The Professor commenced by briefly adverting to the distrust with which, as he was well aware, speculations on the analogies of animated beings were regarded, especially among British naturalists. He stated his own firm persuasion, however, that the transcendental philosophy of natural history was one of the most important developments of that science.

He proceeded to represent the relations on which he was about to discourse as consisting—1. *Of the relation of analogy*, depending on the manifestation of common laws relating to animals or vegetables composing a species, or else to the groups under which species are assembled—and 2. *Of the relation of polarity*, depending, not on the resemblance, but on the opposition or divergence of beings composing the animal and vegetable kingdoms. This relation of polarity was thus illustrated. The animal is superior in structure and function to the vegetable: yet, from whatever point of the vegetable kingdom we may begin, we cannot proceed by a series of continually advancing organisms to the highest point of the animal. Thus, instead of finding, as we might expect *a priori*, the most perfectly developed vegetable bearing the closest resemblance to the lowest animal form, we find, on the contrary, that it is at the lowest points of both systems (the sponges, &c. in the one, and the marine fuci in the other) that the closest resemblance exists. Reverting to the *relation of analogy*, the Professor noticed that every composite organism, as, for instance, a plant in flower, was not a single being, but a combination of individuals—that each leaf, in its ordinary form, was an individual, serving one purpose (that of maintaining the existence of the plant), but that, for the purpose of reproduction, it was transformed into flower, petal, stamen, pistil, &c. This metamorphosis was first declared by Linnaeus, in 'The Philosophia Botanica,' then maintained by Wolf, and still later by the poet Goethe. But, although at present accepted by botanists, this principle of morphology was not received in zoology till introduced by Professor Forbes himself. Among the lowest zoophytes there are found, as the relation of polarity prepares us to expect, animals so nearly resembling sea-weeds, as often to be confounded with them. These are found to be a multitude of individuals, arranged in a definite form on a common axis. To these branch-like beings, constituting the

entirety of the zoophyte, vesicles are suspended, containing eggs, in cup-shaped bodies of various and beautiful forms. Professor Forbes discovered from a series of elaborate researches in the genus *Piumularia*, that there was the same analogy between this *polyvesicle* and the creature which produces it, that there is between the green leaf and the flower and fruit of the plant. This proposition, the Professor illustrated by instancing six orders of zoophytic form, in which this metamorphosis was distinctly traceable. Having thus developed his views on morphological analogy, that of combination, Prof. Forbes entered upon what he admitted to be a more doubtful part of his system—the analogies between parallel groups. Having noticed that organized beings are grouped in types, the members of each type being formed on the same model, he declared his opinion, that the members of every type which differ from the typical form, differ by adopting the characteristic of the nearest type. Thus, assuming the Mollusca and Annelida to be parallel types, the Pectenibranchous gasteropod, which is typical of the former, comes into the same group with the shell-less, worm-like nudibranch, which possesses so many of the external characteristics of the latter. (The Professor here laid great stress on the difference between analogy, which chiefly regards form, and affinity, which respects structure and function.)

Again, in the case of species, whenever any individual of any species of one group becomes monstrous as to number, this monstrosity is shown by assuming the dominant number of the corresponding group. Thus, the Arachnoderms and Echinoderms are in this relation of parallelism (the former having their organs arranged in multiples of four, the latter in multiples of five). Now, according to Prof. Forbes, whenever a monstrous example of either tribe occurs, the number assumed is that of the parallel tribe (four in the case of Echinoderms, and five in that of Arachnoderms). Again, throughout the parallel groups of Nature, there is a mutual representation of each others' characteristics. Thus, the animal is characterized by concentration of essential parts, and by being organized with a view to the development of the individual: the vegetable is characterized by elongation of essential parts, and by being organized with a view to extensive reproduction of the species. In proportion as the animal approaches the vegetable, it does so by assuming the vegetable characteristics. Thus, while there is a tendency to concentration (animal characteristic) in *Vertebrata*, there is a tendency to extension (vegetable characteristic) in *Articulata*. Again, there is an universal tendency to the formation of an *endo-skeleton* in *Vertebrata*, and of an *exo-skeleton* in *Articulata*; so, in the higher plants, there is a tendency to an *endo-skeleton* and concentration in the *exogens*, to an *exo-skeleton* and extension in the *endogens*. These principles were illustrated by these, among other examples:—The Gasteropodous mollusca contain the patella and chiton; the one characterized by concentration, the other going off to the articulated type by extension. In fishes, the osseous have the strong *endo-skeleton* of *Mammalia*, while the cartilaginous have the feeble *endo-skeleton*, compensated by a tough integument, the analogue of the *exo-skeleton* of the *Articulata*. And, as an example from the vegetable kingdom, the Professor finally noticed the parallel groups of *Leguminosae* and *Rosaceae*, orders so truly parallel, that though easily distinguished by habit and non-essential characters, the true line of distinction between them was not made out until investigated by the profoundest of botanists, Mr. Robert Brown, where in the one, the *exo-skeleton* in the fruit is developed at the expense of the *endo-skeleton*; in the other, there is the concentration of fruit, and the development of the *endo-skeleton*; the representation of the two spheres being here manifested in the reproductive system, characteristic of the vegetable kingdom, even as in the animal instances it is chiefly exhibited in organisms devoted to the nervous system, characteristic of the animal kingdom, and progressive manifestation of intelligence.

In conclusion, the Professor gave the following abstract expressions of the leading ideas which he had endeavoured to illustrate in this communication:—1st. The unity of the transformations and combinations of individual animated beings, with a view to physiological ends serving the species.



2nd. The harmonious duality pervading the arrangements of the animal and vegetable kingdoms.

**SOCIETY OF ARTS.**—Feb. 19.—J. Bethell, Esq. in the chair.—The following were elected members: C. Tanqueray, T. Robson, R. Walseley, J. Curling, C. Clark, E. B. Webb, G. J. Norton, J. F. Plimley, W. H. Martineau, J. Procter, R. Albano, C.E., M. A. Borthwick, C.E., and G. Claridge, Esqrs. and Don Ilario Palini, Engineer, Director-General of Public Works for the Republic of Chili, as a corresponding member.

#### MEETINGS FOR THE ENSUING WEEK.

- SAT.** Botanic Society, 4 P.M.  
**MON.** Geographical Society, half-past 8.  
 — British Architects, 8.  
 — Royal Academy.—Sculpture.  
**TUES.** Civil Engineers, 8.—'On the Comparative Advantages of the Atmospheric System,' by P. W. Barlow.—'An Account of the Anchorage Drainage, Lincolnshire,' by Sir John Rennie, President.  
 — Medico-Chirurgical Society, half-past 8.  
 — Zoological Society, half-past 8.  
**WED.** Geological Society, half-past 8.  
 — Society of Arts, 8.—'On Improvements in Manufacture of Glass for Optical Purposes,' by M. Claudet.—'On a Method of Constructing Models for an Ethnographic Museum,' by E. Dalton.  
**THUR.** Royal Society, half-past 8.  
 — Royal Society of Literature, 4.  
 — Society of Antiquaries, 8.  
 — Numismatic Society, 7.  
 — Royal Academy.—Painting.  
**FRI.** Medico-Botanical Society, 8.  
 — Royal Institution, half-past 8.—Dr. Latham 'On the Classification and Origin of the American Indians.'  
 — Philological Society, 8.

#### FINE ARTS.

##### SACRED AND LEGENDARY ART.

BY MRS. JAMESON.

**VII.—The Four Fathers, or Doctors, of the Church.—St. Jerome, St. Augustine, St. Ambrose, St. Gregory the Great.**

THESE were the representatives of the Church Militant on earth—the great Confessors, Fathers, and Doctors, who wrote, argued, contended, suffered, for the principles, truths, powers, and privileges of the Catholic Church. We find them early introduced into the decoration of places of worship, in which their proper position is next to the Evangelists. They are often represented as a series, or grouped together, or attended by other saints. When thus represented, they are easily distinguished from each other, and from the sacred personages in the same picture, by their conventional attributes. St. Jerome is sometimes habited as a cardinal; but more usually he is seen half-naked, bald-headed, long-bearded, emaciated in form, with eager wasted features, holding a stone in one hand, or with a pen and book, and almost always attended by a lion. St. Gregory always wears the papal tiara,\* and has frequently a dove on his shoulder, or hovering near him. St. Augustine and St. Ambrose, as bishops, bear the mitre and crozier, and generally a book. Sometimes, but not often, St. Augustine bears a flaming heart, transpierced by an arrow; and a bee-hive is near St. Ambrose: frequently St. Ambrose bears a knotted scourge instead of a crozier. The reason and origin of these symbols I shall explain presently. When the four Doctors form a part of the architectural embellishments of a church, they are generally seen combined with the Evangelists; occasionally (but rarely) with the Sibyls.† On the vault of the choir of Santa Maria del Popolo, at Rome, we find in the centre the 'Coronation of the Virgin' (i.e. the triumph of the church): around, in alternate compartments, are the four Evangelists, and the four Sibyls, as witnesses to the religion of Christ; and lower down, at the four corners, the four Fathers, who sustained and defended it, are seated in niches.‡ Another instance we find in Correggio's frescoes, in the church of San Giovanni at Parma. In the centre is the Ascension of Christ, around are the twelve Apostles, and below them, in the arches, are the four Evangelists, each with a Doctor of the church seated by him: St. Matthew is attended by St. Jerome, St. Mark by St. Gregory, St. Luke by St. Augustine, St. John by St. Ambrose. In the Louvre is a very curious picture, representing the

four Doctors, with the symbols of the four Evangelists: they are seated under a canopy, sustained by slender pillars; St. Augustine has the eagle, St. Gregory the Great the ox, St. Jerome the angel, and St. Ambrose the lion. There is a beautiful series of the Fathers of the Church, by Frate Angelico, in the chapel of Nicolas V. in the Vatican: each stands in a niche, under a rich Gothic canopy,—simple and majestic figures. The four Doctors in Raphael's fresco, 'La Disputa,' are in the centre of what may be called the *sublunary* part of the picture: they are the only seated figures in the vast assembly of holy, wise, and learned men around; St. Gregory and St. Jerome on the right of the altar, St. Ambrose and St. Augustine on the left. As the two latter wear the same paraphernalia, they are distinguished by having books scattered at their feet, on which are inscribed the titles of their respective works.

Guido, in a celebrated picture now at St. Petersburg, has represented the Doctors of the church communing on the immaculate conception of the Virgin: the figures are admirable for thoughtful depth of character in the expression, and the noble arrangement of the draperies; above is seen the Virgin, floating amid clouds, in snow-white drapery, and sustained by angels; visible, however, only to St. Jerome and St. Ambrose. Rubens has treated the Fathers several times. The colossal picture in the Grosvenor Gallery is well known, where they seem moving along in grand procession, like stately figures in a gorgeous dream: St. Jerome comes last, enveloped in the rich scarlet robes of a cardinal, and turning the leaves of a great book. In another picture we have the four Fathers seated, discussing the mystery of the Eucharist; St. Jerome points to a passage in the Scriptures; St. Gregory is turning over a leaf; they appear engaged in argument: the other two are listening earnestly. There is a third picture, by Rubens, or from his school, in which the attributes of the Fathers are borne aloft by angels, while they sit communing below. There is an admirable picture, in the Dresden Gallery, by Dosso Dossi, of the same subject: above is seen the Creator, or Messiah, in a glory; he lays his hand on the head of the Virgin, who kneels in deep humility before him, figurative of the exaltation of the church: St. Gregory, wearing the papal tiara, sits in deep thought, a pen in one hand, a tablet in the other: St. Ambrose and St. Augustine, in bishops' robes, are similarly engaged; St. Jerome, to whom alone the celestial vision appears visible, is looking up with awe and wonder.

These examples of the Fathers, grouped, or in a series, will give an idea of the general mode of treatment. I will only add, that in representing the Fathers of the church, the painters do not always confine themselves to the four great Latin Fathers, though these are by far the most popular, and when represented with the others, the most prominent. Occasionally, St. Chrysostom, St. Athanasius, St. Basil, St. Bonaventura, and even St. Thomas Aquinas, are introduced into the series; but so seldom, that to avoid confusion, I shall give them separately, in their proper places in the calendar.

Of the four great Doctors, St. Jerome, as a subject of painting, is by far the most popular. The reasons for this are not merely the exceedingly interesting and striking character of the man, and the picturesque incidents of his life, but also his great importance and dignity as founder of Monachism in the West, and as author of the universally received translation of the Old and New Testament into the Latin language. There is scarcely a collection of pictures in which we do not find a St. Jerome either doing penance in the desert, or writing his famous translation, or meditating on the mystery of the Incarnation.

Jerome was born about 342 A.D. at Stridonum, in Dalmatia. His father, Eusebius, was rich; and as he showed the happiest disposition for learning, he was sent to Rome to finish his studies. There, through his own passions, and the evil example of his companions, he fell into temptation, and for a time abandoned himself to worldly pleasures; but the love of virtue, as well as the love of learning, was still strong within him. He took up the profession of law, and became celebrated for his eloquence in pleading before the tribunals. When more than thirty, he travelled into Gaul, and visited the schools of learning

there. It was about this time that he was baptized, and vowed himself to perpetual celibacy. In 373, he travelled into the East, to animate his piety by dwelling for a time among the scenes hallowed by the presence of the Saviour; and, on his way thither, he visited some of the famous Oriental hermits and ascetics, of whom he has given us such a graphic account, and whose example inspired him with a passion for solitude and a monastic life. Shortly after his arrival in Syria, he retired to the desert of Chalcida, on the confines of Arabia, and there he spent four years in study and seclusion, supporting himself by the labour of his hands. He has left us a most vivid picture of his life of penance in the wilderness; of his trials and temptations, his fastings, his sickness of soul and body; and we must dwell for a moment on his own description, in order to show with what literal and circumstantial truth the painters have rendered it. He says, in one of his epistles,—"O, how often in the desert—in that vast solitude which, parched by the sultry sun, affords a dwelling to the monks, did I fancy myself in the midst of the luxuries of Rome! I sat alone, for I was full of bitterness. My misshapen limbs were rough with sackcloth, and my skin so squallid that I might have been mistaken for an Ethiopian. Tears and groans were my occupation every day and all day long. If sleep surprised me unawares, my naked bones, which scarcely held together, rattled on the earth." His companions, he says, "were scorpions and wild beasts;" his home "a recess among rocks and precipices." Yet, in the midst of this horrible self-torture and self-abasement, he describes himself as beset by temptations to sin and sensual indulgence, and haunted by demons: at other times as consoled by voices and visions from Heaven. Besides these trials of the flesh and the spirit, he had others of the intellect. His love of learning, his admiration of the great writers of classical antiquity—of Plato and Cicero—made him impatient of the rude simplicity of the Christian historians. He describes himself as fasting before he opened Cicero; and as a further penance, he forced himself to study Hebrew, which at first filled him with disgust, and this disgust appeared to him a capital sin. In one of his disordered visions, he fancied he heard the last trumpet sounded in his ear by an angel, and summoning him before the judgment seat of God. "Who art thou?" demanded the awful voice. "A Christian," replied the trembling Jerome. "'Tis false!" replied the voice, "thou art no Christian: thou art a Ciceroian. Where the treasure is, there will the heart be also!" He persevered, and conquered the difficulties of Hebrew; and then, wearied by the religious controversies in the East, after ten years' residence there, he returned to Rome. We find him throughout his life engaged, with all that fervid enthusiasm of temperament which his four years of penance had not subdued, in combating the luxury of the clergy, and in preaching religious abstinence. He was particularly remarkable for the influence he obtained over the Roman women: we find them, subdued or excited by his eloquent exhortations, devoting themselves to perpetual chastity, distributing their possessions among the poor, or spending their days in attendance on the sick, and ready to follow their teacher to the Holy Land—to the desert—even to death. His most celebrated female convert was Paula, a noble Roman matron, a descendant of the Scipios and the Gracchi. The Embarkation of St. Paula at Ostia, to follow St. Jerome to the Holy Land, is the subject of one of Claude's most exquisite pictures—the little sea-port in the collection of the Duke of Wellington. Marcella, another of these Roman ladies, was the first who collected together a number of religious women to dwell in community, and she is hence considered as the first nun.

After three years' sojourn at Rome, St. Jerome returned to Palestine, and took up his residence in a monastery he had founded at Bethlehem. When, in extreme old age, he became sensible of the approach of death, he raised with effort his emaciated limbs, and commanding himself to be carried into the chapel of the monastery, he received the sacrament for the last time from the hands of the priest, and soon after expired. He died in 420, leaving, besides his famous translation of the Scriptures, numerous controversial writings, epistles, and commentaries.

\* The tiara, or triple diadem, worn by the Popes is symbolical of the three crowns awarded to Christ—the crown of Mercy, the crown of Sorrow, and the crown of Glory.

† Hereafter I shall enlarge on the Sibyls, and shall only observe here, that their appropriate position is among the Prophets, where Michael Angelo has placed them.

‡ Of this ceiling a coloured engraving is given in Grüner's beautiful work on the decoration of the palaces and churches of Italy.



We read in the legendary history of St. Jerome, that one evening, as he sat within the gates of his monastery at Bethlehem, a lion entered, limping, as in pain: and all the brethren, when they saw the lion, fled in terror. But Jerome arose, and went forward to meet him, as though he had been a guest. And the lion lifted up his paw, and St. Jerome, on examining it, found that it was wounded by a thorn, which he extracted; and he tended the lion till he was healed. The grateful beast remained with his benefactor, and Jerome confided to him the task of guarding an ass which was employed in bringing firewood from the forest. On one occasion, the lion having gone to sleep while the ass was at pasture, some merchants passing by carried away the latter, and the lion, after searching for him in vain, returned to the monastery with drooping head, as one ashamed. St. Jerome, believing that he had devoured his companion, commanded that the daily task of the ass should be laid upon the lion, and that the faggots should be bound on his back, to which he magnanimously submitted, until the ass was recovered.

The introduction of the lion into pictures of St. Jerome is supposed to refer to this legend, but I suspect that the reverse was really the case;—that the lion was in very ancient times adopted as the symbol befitting St. Jerome, from his fervid, fiery nature, and his life in the wilderness; and that, in latter times, the legend was invented to explain the symbol.\*

The representations of St. Jerome, in pictures, prints, and sculpture are so numerous, that it were a vain attempt to give any detailed catalogue of them: all, however, may be included under the following classification, and according to the descriptions given may be easily recognized. In the first class we have St. Jerome as Doctor of the Church. In the second, he appears as translator and commentator of the Scriptures. The third is his 'Penance in the Desert.' The fourth, his 'Vision at Bethlehem.' The fifth, 'The Story of the Lion.' The sixth, his 'Last Communion.' The seventh, his 'Death and Obsequies.' Of these several subjects, I shall content myself with pointing out a few of the most characteristic examples.

The single figures of St. Jerome represent him in one of his two great characters.—1. As Doctor of the church; in general these are full-length standing figures, either habited in the cardinal's robes—or at least with the cardinal's hat lying at his feet.† Where the head is uncovered the forehead is lofty and bald, the beard very long, flowing even to his girdle; his features fine and sharp, his nose aquiline. Sometimes the lion is introduced, sometimes not. As examples, the earliest I can cite is an ancient Byzantine picture on a gold ground in the Berlin Gallery;—St. Jerome standing in a niche in cardinal's robes, and holding the model of a church; the lion at his feet. In the Milan Gallery, there is a fine full-length of St. Jerome standing, holding the model of a church, from the door of which rays of light proceed; the lion is looking up, and behind St. Jerome stands St. Augustine.

In the same Gallery is a picture by Paris Bordone. The Virgin bestows on St. Jerome the cardinal's hat; he kneels to receive it in presence of St. Antony and St. Catherine.‡

In the Vienna Gallery, there is an extraordinary altar-piece by Michael Wohlgemuth, who was the master of Albert Durer. It consists of a centre and two wings. In the centre St. Jerome is the principal figure: he stands on a magnificent throne, and lays

his left hand on the head of a lion, raised up on his hind legs; on each side are windows opening on a landscape, wherein various incidents of the life of St. Jerome are represented; on the right, his Penance in the Wilderness and his landing at Cyprus; and on the left, the merchants who had carried off the ass, bring propitiatory gifts, which St. Jerome rejects, and other men are seen felling wood and loading the lion. On the shutters or wings of the central picture, are represented the three other Doctors; St. Augustine, with the pierced heart, St. Ambrose with the bee-hive, both habited as bishops; and St. Gregory wearing his tiara and holding a large book (his famous Homilies) in his hand: there are about twenty other figures of saints, and around are painted in compartments, a variety of scenes from the life of our Saviour. The whole is about six feet high, dated 1511, and may bear a comparison, for elaborate and multifarious detail and exquisite painting, with the famous Van Eyck altar-piece in St. John's Church at Ghent.

Among the numerous statues of saints in Henry VII.'s Chapel, there is a characteristic figure of St. Jerome in the cardinal's hat and robes; the lion fawning upon him.

2. When St. Jerome is represented in his second great character as the translator of the Scriptures, he is usually seated in a cave or in a cell, busied in reading or in writing; he wears a loose robe thrown over his wasted form; and either he looks down intent on his book, or he looks up, as if awaiting heavenly inspiration: sometimes an angel is dictating to him. An example at hand is the little picture by Domenichino, in our National Gallery: it represents St. Jerome looking up from his book, and listening to the accents of the angel. In a picture by Titian, St. Jerome seated, holds a book and gazes up at a crucifix suspended in the skies; the lion is drinking at a fountain. Out of twenty prints of St. Jerome after Titian, there are at least eight which represent him at study or writing.

In an old Italian print, which I have seen, he is seated on the ground reading, in spectacles. Sometimes he is seated under the shade of a tree; or within a cavern, writing at a rude table formed of a stump of a tree, or a board laid across two fragments of rock; as in a beautiful picture by Ghirlandajo (in the Ogni Santi at Florence) remarkable for its solemn and tranquil feeling.

Very celebrated is an engraving of this subject by Albert Durer. The scene is the interior of a cell, at Bethlehem; two windows on the left pour across the picture a stream of sunshine, which is represented with wonderful effect. St. Jerome is seen in the back-ground, seated at a desk, most intently writing his translation of the Scriptures; in front the lion is crouching, and a fox is seen asleep. These two animals are here emblems,—the one of the courage and vigilance, the other of the wisdom or acuteness of the Saint. The execution of this print is a miracle of art, and it is very rare. There is an exquisite little picture, copied from it, and of the same size, at Hampton Court. I need hardly observe, that here the rosary, and the pot of holy water are anachronisms, as well as the cardinal's hat. By Albert Durer we have also St. Jerome, writing in a cavern; and St. Jerome, reading in his cell; both wood-cuts.

It is in this character of teacher of the church, and translator of the Scriptures, that we find St. Jerome so frequently introduced into pictures of the Madonna, and grouped with other saints. Two of the most celebrated pictures in the world may be cited as examples:—1. 'The Madonna della Pesce' of Raphael; the Virgin, seated on a raised throne, holds the infant Christ in her arms; on the left an angel presents the youthful Tobias holding the fish, the emblem of baptism. (Tobias with the fish, is generally a symbol of Christianity); on the other side kneels St. Jerome, holding an open book, his beard sweeping to his girdle; the lion at his feet: the infant Christ, while he bends forward to greet Tobias, has one hand upon St. Jerome's book: the whole is a beautiful and expressive allegory.

2. Correggio's picture called 'The St. Jerome of Parma,' represents the infant Christ on the knees of his Mother; Mary Magdalen bends to kiss his feet; St. Jerome stands in front, presenting his translation of the Scriptures.

3. No subject of painting, if we except the 'Madonna and Child,' is of such perpetual recurrence

as the Penance of St. Jerome. It seems to have been everywhere adopted as the approved symbol of Christian penitence, self-denial and self-abasement. In the treatment it has been infinitely varied. The scene is generally a wild rocky solitude: St. Jerome, half naked, emaciated, with matted hair and beard, is seen on his knees before a crucifix, beating his breast with a stone. The lion is almost always introduced, sometimes asleep, or crouching at his feet; sometimes keeping guard, sometimes drinking at a stream. The most magnificent example of this treatment is Titian's picture in the Brera at Milan; St. Jerome, kneeling on one knee, half supported by a craggy rock, and holding the stone, looks up with ardent devotion at a cross, artlessly fixed into a cleft in the rock; two books lie on a cliff behind; at his feet are a skull and hour-glass; and the lion reposes in front. The feeling of deep solitude, and a kind of sacred horror breathed over this picture, are inconceivably fine and impressive. Another, by Titian, but inferior, is in the Louvre: and there are at least twelve engravings of St. Jerome doing penance, after the same painter: among them a superb landscape, in which are seen a lion and a lioness, prowling in the wilderness, while the Saint is doing penance in front. In our National Gallery is a St. Jerome doing penance, by Guido, half-length, but very expressive. There is an early picture of the Crucifixion, by Raphael, in which he has placed St. Jerome at the foot of the cross, beating his breast with a stone. By Agostino Carracci there is a famous engraving of 'St. Jerome during penance in a cave,' called from its size the great St. Jerome. But to particularize further would be endless: I know scarcely any Italian painter who has not treated this subject at least once. St. Jerome is not a good subject for sculpture, even when enveloped in his flowing robes, and far less when the meagre aged form is exposed; yet statues of him in bronze and in marble are frequent; and the colossal statue at Seville, by Torregiano, (the rival of Michael Angelo) which represents St. Jerome kneeling on a rock, a stone in one hand and a crucifix in the other, is considered a masterpiece. The Spanish painters delighted in this subject. The old German painters and engravers, and the Flemish painters, also delighted in it, because of its picturesque capabilities; but in their hands the picturesque often became grotesque.

Albert Durer represents St. Jerome kneeling before a crucifix, which he has fixed against the trunk of a massy tree; an open book is near it; he holds in his right hand a flint stone, with which he is about to strike his breast, all wounded and bleeding from the blows already inflicted: the lion crouches behind him, and in the distance is a stag. In a print by Lucas van Leyden, St. Jerome is seated on the earth; a book, a skull, and a cardinal's hat are before him; a lion licks his feet.

4. St. Jerome, while he is performing penance and studying Hebrew, hears in a vision the sound of the last trumpet calling men to judgment. This is a common subject, and styled the Vision of St. Jerome.

By Spagnoletto we have two fine etchings from his own pictures or designs. In the first of these, St. Jerome holds a pen in one hand and a penknife in the other; he seems to have been arrested in the act of mending his pen by the sound of the trumpet. The figure of the Saint, wasted even to skin and bone, and his look of petrified amazement, are very fine. By Guercino there is a large and rather coarse picture in the Louvre. There is a picture by Subleyras (Milan Gallery), in which St. Jerome hears the trumpet sounded by three angels above. The lion, books, and crucifix as usual. In a picture by Andrea Pereda, St. Jerome not only hears in his vision the trumpet of the last judgment, but he sees the dead arise from their graves.

Domenichino has painted St. Jerome flagellated by an angel for preferring Cicero to the Hebrew writings,—the Cicero, torn from his hand, lies at his feet.

While doing penance in the desert, St. Jerome was sometimes comforted by visions of glory as well as by visions of terror. In the picture by Parmegiano, in our National Gallery, the saint is lying stretched on the earth in an attitude so uneasy and distorted, that it would seem he was condemned to do penance, even in his sleep. St. John the Baptist,

\* Among the Christian emblems of the Middle Ages, the lion occurs frequently as the symbol of power, of vigilance, and of solitude. With this triple signification, the figure of a lion usually accompanied the effigy of a religious solitary, long after the original meaning was forgotten, the emblem was retained; but it became, instead of an emblem, an attribute or circumstance, and a legend was invented to explain it. The Stag, also frequently introduced into pictures of religious retirement and of St. Jerome, is an allusion to the Forty-second Psalm: "Like as the hart desireth the water-brooks, so longeth my soul after thee, O God." It was figurative of religious solitude and religious aspiration.

† There is, I believe, no historical authority for making St. Jerome a cardinal. Cardinal priests were not ordained till three centuries later, but as the other Fathers were all of high ecclesiastical office, and as St. Jerome obstinately refused all such distinction, it has been thought necessary for the sake of his dignity, to make him a cardinal. Another reason may be, that he performed in the court of Pope Damasus, those offices since discharged by the Cardinal Deacon.

‡ We must be careful not to confound this subject with the investiture of St. Ildefonso, who receives from the Virgin the priest's stole—not the cardinal's hat and robe, as in the investiture of St. Jerome.

in front, points to a celestial vision of the Virgin and Child above.

5. Of the story of the Lion I remember but two pictures. In the first, St. Jerome, seated in his cell, and wearing the monk's habit and cowl, extracts the thorn from the lion's paw. Books are lying in the background; a cardinal's hat lies on the ground; and to express the self-denial of the saint, a mouse is peeping into an empty cup.—Painted by Col. Antonio da Fiore, 1371, in the Sacristy of San Lorenzo at Naples.

In the other, St. Jerome is seated in his cell: the lion approaches and holds up his paw;—three monks flee in terror. By Vivarini, in the Church of San Girolamo, at Venice: this picture is remarkable, having been one of the first painted on canvas.

6. The 'Last Communion of St. Jerome' is the subject of one of the most celebrated pictures in the world,—the St. Jerome of Domenichino, which is placed near the Transfiguration of Raphael in the Vatican. St. Jerome, aged, feeble, emaciated, is borne in the arms of his disciples to the chapel of his monastery, and placed within the porch. A young priest supports him, the aged St. Paula kneeling kisses one of his thin bony hands; the Saint fixes his eager eyes on the countenance of the Priest who is about to administer the sacrament, a noble dignified figure in a rich ecclesiastical dress; a deacon holds the cup, and an attendant priest, the book and taper; the lion droops his head with an expression of grief; the eyes and attention of all are on the dying Saint, and four angels hovering above look down upon the scene. Agostino Carracci had previously treated the same subject with infinite feeling and sublimity; the Saint is not so wasted and so feeble, St. Paula does not kiss his hand, but the lion is tenderly licking his feet.

Older than either, and very beautiful and solemn, is a picture by Vittore Carpaccio, in which the Saint is kneeling in the porch of a church, surrounded by his disciples, and the lion is seen outside. (In the Scuola of San Girolamo at Venice).

7. In the Carmine at Florence is an extraordinary picture by Starnina, of the 'Death-bed of St. Jerome,' in which he is giving his last instructions to his disciples: the expression of solemn grief in the old heads around is very fine. By the same painter is another picture; the *Obsequies of St. Jerome*. The same subject has been painted by Vittore Carpaccio: the Saint is extended on the ground before the high altar, and the priests around are standing or kneeling in various attitudes of grief and devotion; the lion is seen on one side.

A series of pictures from the life of St. Jerome (of which there are several) generally consists of the following subjects:—1. He receives the Cardinal's hat from the Virgin. 2. He does penance in the desert. 3. He meets St. Augustine. 4. He studies the Scriptures. 5. He builds the convent at Bethlehem. 6. He heals the lion. 7. He receives the sacrament. 8. He dies.

St. Jerome has detained us long: the other Fathers are, as subjects of painting, much less interesting.

*The Pencil of Nature.* By Henry Fox Talbot, F.R.S. Parts I. and II. Longman & Co.

THE Camera Obscura was the discovery of Baptista Porta, two centuries ago. He considered the instrument one of great utility, and recommended it to artists, to whom the effects of light and shadow, the gradations of colour, and the charming softening of the distances, as seen in its mimic representations, would afford advantageous studies. But the important purposes to which this instrument has been applied within the last five years were not even dreamed of by its sanguine discoverer; or, indeed, by any one, as far as we know, until the commencement of the present century, when Mr. Wedgwood, to whom we are indebted for great improvements in the manufacture of porcelain, made some experiments on forming pictures by the agency of light, in which he was partially successful; although he failed entirely in his endeavours to procure copies of the images of the camera obscura. The discoveries of modern science have enabled us to give permanence to these beautiful lenticular images. Photography has taught us how to prepare a metal plate, or a sheet of paper, which shall, in a few seconds, receive faithful impressions of these shadowy pictures, to which the per-

manence of an engraving can be given, and thus are we enabled to procure lasting records of even a passing shade. Geology has, in the progress of its wide investigations, discovered records of the rains which fell thousands of years since. Photography has already enabled us to hand down to future ages a picture of the sunshine of yesterday, or a memorial of the haze of to-day—such are the results of recent investigation.

The progress of photographic discovery has been rapid. There are preserved in England about half a dozen specimens of pictures, procured, on metal plates, from the camera obscura, by M. Niepce. These were produced about the year 1827, and are the earliest specimens of the art. The process by which these pictures were procured, called by its discoverer *Heliography*, was such, that the resinized metal required to be exposed in the camera for from six to eight hours on a bright summer day; whereas now, with the Daguerreotype plates, or Calotype paper, superior productions can be procured in a single second.

The 'Pencil of Nature' is the first attempt at photographic publication. Daguerreotype plates have been etched, but as yet no etching process has been entirely successful with them. Skilful artists, indeed, have engraved them, and from these engraved plates prints have been taken and sold as Daguerreotypes; but until Mr. Fox Talbot made this experiment, no productions, which have been entirely the result of solar influence, have passed through the publishers to the public. The experiment of photographically illustrated books is now before the world; and all who see Mr. Talbot's publication will be convinced that the promise of the art is great, and its utility and excellence, in many respects, of a high order. Whilst the French have attended only to the Daguerreotype process, and stuck to the silver plates, the English, following in the footsteps of Mr. Talbot, have diligently sought after processes of equal sensibility on paper; and their zeal in the inquiry has been well rewarded: we now possess several preparations capable of receiving images with equal rapidity with the Daguerreotype; and for the cumbersome metal, we substitute the more convenient material, paper.

It must, however, be admitted, that there are some advantages in the use of the silver tablets. It being quite impossible to procure any surface on paper equal in smoothness to that of polished silver, the pictures on it do not possess that beauty in their very minute details which those have that are received on metal; but the pictures on paper have the great advantage of being seen in all positions, whereas those produced on the metal can only be viewed in a particular direction. The sharpness of the outline of the Calotype pictures is also inferior to that of the Daguerreotypes. This arises from the circumstance, that the original picture is a negative one—that is, has its lights and shades the reverse of those in Nature; and the positive, or correct pictures are taken by allowing the solar rays to pass through this original on to another prepared sheet of paper, by which process even the texture of the paper is copied. This is strikingly seen in our copy of 'The Pencil of Nature,'—Plate XII., *The Bridge of Orleans*. This process, however, possesses the great advantages of giving us—after we have procured and well fixed a good original—any number of pictures of equal excellence and of unvarying fidelity, which is impossible with the Daguerreotype. The Calotype, and indeed all the photographic processes on paper which we now use, are defective in another point, and that is an important one, as far as the artistic character of these pictures is concerned, and it also detracts from their truth to Nature. The great charm of the natural landscape, or of the artist's painting, is the gradual fading of tints in the distance—the softening of the scene as it recedes from the eye of the observer: in those Calotype pictures, we see this but to a slight extent; and where the view is extensive, this beauty is lost. The cause of this is easily explained: the picture is produced by the rays which are reflected from external objects, passing through a lens and falling upon the prepared paper, which is placed in its focus. Now, the amount of radiation from a near object is greater than from one more distant, owing to the imperfect transparency of the earth's atmosphere; consequently, the impression made on the

paper by any object one hundred yards distant from the camera, will be much darker than that made by any similarly coloured object which might be three or four times as far off; and we have in the first, or negative photograph, a picture with dark foreground and a lightly tinted distance. When, however, we proceed to take our positive copies, the result is the reverse; the dark objects of the foreground in the primary picture become light ones in all copied from it, and the faint objects of the distance comparatively dark. There is a peculiar condition of the atmosphere in which something different takes place; the sun rays are reflected from the atmosphere between the observer and the distant object; and when this is the case, the distance of the photographic picture formed in the camera is somewhat obscured by darkening. In the positives produced from such negative pictures, a better—a more pleasing effect is obtained. On the Daguerreotype plates, the effect is as it is in the negative Calotypes—the distances are delicately developed, the aerial perspective is tolerably preserved.

There is another physical difficulty under which all the photographic processes alike suffer. These pictures are formed by the chemically active rays, which are reflected from the illuminated object, and these rays vary in quantity considerably with the colour of the reflecting body. If we place, side by side, in the sunshine, objects coloured blue, green, yellow, and red, and attempt to copy them by the camera with any photographic material, it will be found that the blue will make the most decided impression—the green will be much weaker, the red also will give a faint impression, but the yellow will scarcely leave an outline of its image. This, in practice, will often be found to give exaggerated effects to the chemical picture; and the imperfect manner in which foliage, under the most favourable conditions, is represented, is attributable to the radiations from the surfaces of leaves being very deficient of the chemically active rays.

Such are the difficulties with which the art of photography has to contend, but they are not, we hope, insurmountable. The researches indeed of Sir John Herschel have brought us acquainted with a chemical compound upon which all the rays of the spectrum appear to act with equal intensity; and Mr. Hunt stated, at the York Meeting of the British Association, that he had succeeded in obtaining upon paper, impressions of the prismatic colours, each colour being distinctly and correctly painted. May we not then anticipate the pleasure of being eventually enabled to copy external objects in all the beauty of their natural colour?

In the twelve plates which have now been published in the 'Pencil of Nature,' we see illustrated the beauties and the defects of photography. The minute details exhibited in the two plates displaying porcelain ornaments and glass, are exceedingly curious and beautiful, and they improve under examination with a powerful lens. The scene from the author's library is also a pleasing and interesting picture. In the Haystack, we have a delightful study—the fidelity with which every projecting fibre is given, and the manner in which that part of the stack which has been cut, is shown, with the ladder which almost stands out from the picture, and its sharp and decided shadow, are wonderful; the foliage, however, is very indistinctly made out, and a prop placed against the stack, appears as if cut in two, owing to the large amount of light which has been reflected from the object behind it. In Part II., we have two drawings not produced by the use of the camera—the leaf of a plant, and the fac-simile of an old printed page. These are formed by simply placing the object to be copied upon a piece of prepared paper, so that the light passes through it. On the last of these, it is remarked, by the author, "to the antiquarian, this application of the photographic art seems destined to be of great advantage." This would have been more apparent, if this black letter page had been copied by the camera, instead of by superposition. That this might have been done, is evident from the manner in which the titles of the books in plate 8 have been copied. Otherwise than by the camera, it would be impracticable to copy a page which is printed also on the back—nor could we by superposition copy any manuscripts on vellum or papyrus. The copy of a lithographic print is a very



pleasing evidence of the correctness with which the details of an engraving, and consequently of a manuscript, may be copied with the camera. In the group of heads from this French caricature, we have the most delicate lines copied with surprising strength, and the decision with which the whole is made out is really extraordinary, when all the details of the process are considered.

The art of Photography is greatly indebted to Mr. Fox Talbot for its present state of perfection. It must not be forgotten, that Mr. Talbot was the first who succeeded in fixing the images taken by the camera—and by superposition—on paper; and that he has steadily pursued his experiments, until the perfection of the Calotype has rewarded his perseverance. Several other inquirers have been labouring in the same field, and the result of their researches has been the extraordinary discovery, that all bodies are constantly undergoing changes under the influence of the solar rays. It is a startling fact, that all substances, from the delicately sensitive film which is formed on the silver-plate in the Daguerreotype process to all the salts of the metals, and even to the metals themselves, or plates of glass or stone, have been found capable of receiving light-impressed pictures. A shadow cannot fall upon any solid body without leaving evidence behind it, in the disturbed and undisturbed condition of its molecular arrangement in the parts in light or shade. It is evident then, that all bodies are capable of photographic disturbance, and might be used for the production of pictures—did we know of easy methods by which the pictures might be developed; and we are not without hope that these means may be discovered. It must be remembered, that in all the best photographic processes, the images are invisible at first. In the Calotype, they are developed by the agency of gallic acid. In the Daguerreotype, the picture is brought out by mercurial vapour. In the Chromatype, nitrate of silver is the active material for the same purpose; and it may be used to bring out pictures formed on paper with any of the salts of copper. In the Chrysochrome, a beautiful process discovered by Sir John Herschel, a dormant picture is brought into view as a powerful negative one, by washing the paper with chloride of gold. In the Cyanotype, the same phenomenon is seen under the influence of the ferro-prussiate of potash. The Amphitype, and some other processes, the result of the researches of the same investigator, Sir J. Herschel, are of a remarkable character—the pictures remaining dormant as long as the paper is kept dry, whilst the simple process of breathing over it, discloses the hidden picture with wonderful intensity. Lastly, the Engratotype, or, as the discoverer now names the process, the Ferrotype, enables us to keep the pictures invisible on the paper for any length of time, yet bring them out in full force in an instant, by washing with a solution of an iron salt. These are but a few of the curious phenomena which have resulted from the discoveries of Niepce, Daguerre, and Talbot. Arago said, with prophetic truth, when speaking on the subject of Daguerre's pension, "In this instance, it is upon the unforeseen that we are especially to reckon."

Mr. Fox Talbot, in Part II. of 'The Pencil of Nature,' suggests a curious experiment:—

"When a ray of solar light is refracted by a prism, and thrown upon a screen, it forms there the very beautiful coloured band known by the name of the solar spectrum. Experimenters have found that if this spectrum is thrown upon a sheet of sensitive paper, the violet end of it produces the principal effect; and, what is truly remarkable, a similar effect is produced by certain invisible rays which lie beyond the violet, and beyond the limits of the spectrum, and whose existence is only revealed to us by this action which they exert. Now I would propose to separate the invisible rays from the rest, by suffering them to pass into an adjoining apartment through an aperture in a wall or screen of partition. This apartment would thus become filled (we must not call it illuminated) with invisible rays, which might be scattered in all directions by a convex lens placed behind the aperture. If there were a number of persons in the room no one would see the other; and yet, nevertheless, if a camera were so placed as to point in the direction in which any one were standing, it would take his portrait and reveal his actions; \* \* the eye of the camera would see

plainly where the human eye would find nothing but darkness."

An experiment, the opposite to this, and no less remarkable, has been extensively tried. It has been found that that part of the spectrum which gives the most light (the yellow ray), will not produce chemical change. Under the influence of the brilliant light of equatorial climes it has only been with the greatest difficulty that photographic pictures could be produced, owing to the excess of the yellow rays over the blue in the solar beams of those regions. If we interpose between any object and the sun a chrome yellow glass, although it will be most brilliantly illuminated, and throw a beautiful image in the focus of the camera, it will be found impossible to copy it, even by the most sensitive processes, in many hours.

An explanation of these remarkable effects has been attempted, on the hypothesis that the principle producing the remarkable chemical changes, to which we have been referring, is not light, but some power associated with it, which does not affect the eye or produce colour. It would appear, from experiments which have been described by Mr. Hunt, that we can separate, to a certain extent, these influences one from the other by coloured media—and in the experiment above quoted we see that powerful chemical action may be exerted quite independent of Light. We are therefore to inquire, Is this a new element, distinct from Light, Heat, and Electricity, or is it a modification of one of these? Future researches can only settle this point. Sir John Herschel proposed the epithet of *Actino-Chemistry* for this new branch of physico-chemical science, and it has been suggested that *Actinism* would be an appropriate term to distinguish this chemical power from the Light and Heat with which it is associated. It does appear necessary to use some name to mark the different modifications, or distinct principles—whichever may be proved to be—and the one suggested seems to us appropriately chosen.

From what we have seen of the phenomena connected with *Actinic influence*, it would appear that we are on the eve of the discovery of some truths which will probably embrace all the remarkable changes which occur on the surface of our planet. The growth and maturity of the organic world—the metamorphoses of decay—the changes which are ever occurring in organic creation,—in a word, the life and death of the vegetable and animal kingdoms, and the great natural transmutations which occur in the mineral world, may probably be eventually traced to solar influences.

#### BRITISH INSTITUTION.

THE tableaux de genre and historical attractions of the *North Room* not noticed last week may be disposed of in a small compass. Mr. Stone's *Ballad* (41) is one of his pretty costume figures: hardly level to the average. Mrs. Carpenter exhibits a clever *Study of a Child's Head* in No. 83: and in No. 84 (*Melody*) and No. 95 (*Coast Scene*) a pair of rural subjects, Mr. Dukes does just enough to keep alive our disposition to hope for good things from him. Let us recommend to him the study of proportion,—not merely in his figures themselves, but also in their adjustment to the size of his canvases. Mr. Etty exhibits a poetical capriccio in his *Cupid looking after Gold Fish* (94), only the Archer-Boy is in a shell-shallop on the open sea; whereas the precious creatures he is watching—doubtless in illustration of a truth as old as Time but as new as To-day!—are chiefly to be found, we apprehend, in the trim gardens and secluded scenery of Celestial villas,—not in the ruder domain of Shark, Dolphin, and Behemoth. Here we may also digress from the *North Room* to a couple of Mr. Etty's studies of the naked female figure, in *The Forsaken* (225), and *Ablution* (236), neither of which will essentially advance or detract from his reputation, being only two among the hundred of his similar productions. Mr. Gilbert has made a step in this exhibition. His *Wolsey* (114) is a meritorious work; somewhat too theatrically conceived, but carefully wrought up to the artist's intentions. His treatment of the splendour of the cardinal's robes would assure us that Mr. Gilbert has a rich eye for colour, did not a more undeniable warrant present itself in his *Gipsies* (10). This is near being an excellent picture: the grouping is easy, natural and picturesque; the

Egyptian character well caught; and both the people and the landscape are steeped in a rich autumnal glow, in mellow harmony with the subject. Fear, however, we suppose, of pettiness of hand, in a subject including so many small figures, has led the painter to a loose and edgy touch, which, however effective in a sketch, is hardly admissible in a picture. Mr. Gilbert appears superior to the idleness, which Young England is too apt to pass off for power—let him take heed of affectation. It is easy to assume; but as hard to lay down as Sindbad's Old Man of the Sea. The last figure-piece we shall mention in the *North Room* is Mr. Simson's *Campagna of Rome* (118); for though the features (or no features) of that desolate landscape are faithfully rendered, it is on the human pilgrims that the eye centres, and these are touched with the artist's usual firmness and attention to detail. Mr. Simson stands well among the supporters, if not the main pillars, of the modern English school of Painting.

Ascending the staircase, the visitor entering the *Middle Room* is positively driven back by the more than ordinary splendour of a pair of Mr. Martin's *Paradisiacal visions*; for *Morning* (160) and *Evening* (184) are alike extravagant in their colouring. The artist's old grasp and grandeur of imagination has not forsaken him. Wide-spreading lakes—mountains which lose themselves in the empyrean—cascades, that seen from a distance, even look sublime;—cedars of gigantic growth, and those spiry pines which are to forest architecture the grace, if the trees of Lebanon be its strength—foregrounds richer with flowers than Enna's vale,—are here combined with a mastery which is admirable. But it is hard, without risking the appearance of caricature, to describe the medium of presentment—the false and gaudy, tricky conventionalism of the gold and blue and scarlet tints in which Eden is here painted; and it would be harder still for any one to outdo in melodramatic deformity the figures. It is no pleasant task to call attention to this; unless our protest might win the artist to reconsider his creations, with somewhat of the sight and sense of educated men. Still more reprehensible, after its kind, is another of the flagrant ones of the *Middle Room*,—Mr. Salter's *Jephtha's Return* (298). Our amateurs are accustomed to laugh at French extravagance—our young painters somewhat too confidently to denounce German quietism, as if there were no such painters as Ary Scheffer and Kaulbach;—as if there were no such disastrous performances as this, and by an artist to whom a great national picture has been intrusted!

Mr. Wingfield's *Cartoon Gallery* (212) is one of those elaborate mistakes which pass for triumph with the imperfectly-cultivated: the incomparable designs of Raphael being finished up in the representation with a minuteness hardly exceeded by the medallions on a *Sèvres* plate. We alluded to his Decameron picture last week, as one of those purchased by H.R.H. Prince Albert. In it also we have the same porcelain hardness and fusion of touch and tint, but with a certain sunny daylight, which makes the scene not unpleasant. A third picture, merely the half-length of a girl surveying herself in a glass, called *The Student* (265), seems to us the best of Mr. Wingfield's works.

We must pass, for the moment, more than one design for an altar-piece—The Ascension being the subject chosen, the simultaneous exhibition of which would seem to point at some past or future competition,—to arrive at Mr. O'Neil's two personifications, *Music* (311) and *Poetry* (314), which, the Catalogue tells us, are designs for a fresco. We find in these much of the required purity, exactness of line, and chastity of expression, with some peculiarities belonging to the artist, rather than the destination of his works. His *St. Cecilia* is decidedly Israelitish—a Miriam, though not displayed in her moment of triumph. In his 'Poetry,' Mr. O'Neil has selected for expression the idea set forth in the line,—

We learn in suffering, what we teach in song,—

giving us pain and sorrow, not merely pensive meditation, as attributes of his fair-haired Nymph. We are sorry that in this he has adopted the undignified device of modern egotism and weakness. Our Poet,—and we believe, from time immemorial, the world's Poet,—has been the Prophet and the Priest, but not the Victim. He has seen, felt, but conquered. He has learnt that the fountains of inspiration were not

those wells spoiled by the waters of human tears, by which all must indeed pass, but the feeble and fantastic only fondly linger,—that there are springs yet deeper, which, though troubled from time to time by the Angel of Grief, subside into a profound, and pellucid, and healing calmness. At least, since we shall never join the choir of those who wait about Genius, instead of regarding it with thankful and genial reverence, we cannot but find this 'Poetry' as something infinitely more finite and personal than the real divinity; and we would recommend our interpretation to Mr. O'Neil, because he is obviously an aspirant who affects the spiritual, rather than the mortal, in Art. With regard to his manner of painting, those who have seen one of his pictures have seen all. It appears to be settled beyond control or remonstrance. Young as he is, and little as we are disposed to acquiesce in his peculiar mode of managing his colours and canvas, we could ill spare Mr. O'Neil, if only for the very striking variety which his pictures introduce into our exhibition rooms.

Pass, for instance, the two allegorical pictures just noticed, to the work under which they are hung.—Mr. Joy's *Wreath* (315),—and we are at once in another country—we might add, without stress of language, in another century. Da Vinci is hardly more distant from Watteau, than the one from the other: but Mr. Joy is as little near Watteau, as Mr. O'Neil is to Lionardo. In this pretty, coquettish 'Wreath,' a fancy piece of a cavalier and ladies, in most gorgeously striped satin gowns, there is a vexatious want of probability, and that graceful *laissez aller*, in right of which the French court-pastoral artist becomes almost a universal poet. Mr. Joy's lady sleeps in a sitting posture: then, every one is off, not on, his or her chair; while the colouring is dun, in place of that gay delicacy, which fine clothes and "French fashions" demand. The attempted feat, in short, is missed; and yet the picture is a clever picture.

With a word of recognition of Mr. Drew's *Sketch of a Wiltshire Peasant* (327), and a word of remonstrance against a new exhibitor *hazarding* a sketch, we must leave the Middle Room, and close our present notice,—reserving the South Room and the landscapes for a last visit.

### MUSIC AND THE DRAMA

HER MAJESTY'S THEATRE.—Mr. Lumley's programme, which is just issued, runs as follows:—Engagements.—For the opera, Messrs. Grisi, Castellani, Rita Borio, and Rossi Caccia; Mdlles. Brambilla, and Rosetti; Sigi. Moriani, Corelli, F. Lablache, Botelli, Mario, Fornasari, Lablache, and Barolhet. For the ballet.—Mdlles. Carlotta Grisi, Lucile Grahn, Cerito, Tagliani, Louise Weiss, Ferdinand, Demelise, Casson, and Moncelet. MM. St. Leon, Gosse, Di Mattia, Bertrand, Perrot, and Toussaint, &c. Engagements have also been effected for a few nights with the thirty-six danseuses Viennoises. The season is to commence this day week with Verdi's 'Ernani,' in which Madame Rita Borio, and Sigi. Botelli will appear—the other parts by Sigi. Moriani and Fornasari—and a new ballet 'La Fille de Dryade,' for Mdlle. Grahn and the Viennese children.

The above list of engagements is complete and liberal, assuming that, between them, the two new ladies can fill the void left by Mme. Persiani. Mr. Lumley makes no promises with regard to the operas to be given: indeed, with so many artists whose powers of pleasing have yet to be tested, he is wise in refraining. A contemporary, however, who writes as if he were in the secret, promises us 'I Lombardi' and 'Nabucco'—also by Verdi—the 'Scaramuccia' of Ricci, and 'La Favorita' by Donizetti—the last with *ballet intermises*, as given in Paris. There is altogether an appearance of enterprise and animation in this, which we are glad to welcome. As to high Art—it is only fair to remember that the manager has to legislate betwixt the fashionable many, who only care for what is the mode of the hour,—the amateur few, who are apt to be somewhat impracticable in their requisitions,—and the singers, whose name "as a legion" is Egotism and Indolence. We must not rail against the Italian Opera so long as it is maintained as the centre of European vocal science: an establishment for the diffusion of sound musical taste

in composition, we fear it will never be, with its present public.

PHILHARMONIC SOCIETY.—Once more—and "positively for the last time this season"—it is necessary for us to comment on the concerns of this ill-fated Society. That our past strictures have not been called for—that the concluding words of our last week's paragraph, are not random insinuations—seems now placed beyond a doubt, by the appointment of Sir H. R. Bishop as Conductor for the season! In this case, as in that of Signor Costa, it behoves the critic to distinguish between different capacities and occupations. We have always professed a high esteem for Sir H. R. Bishop's talent as a composer. Much of his English vocal music is excellent: possessing a style and a charm of its own. What may be called his theatrical glees are unique: his feeling—for expression is deep, (weneed but instance his canzonet 'By the simplicity') his melodies are delicate, and his harmonies choice. We are speaking of his selected works—written many years since, ere natural genius was vitiated by unscrupulous compliances with the despotism of the manager's room, and the vulgar taste of the gallery; and before a graceful natural manner was laid by, under the notion of imitating the masters of a foreign school, in its strength and its weakness totally at variance with ours. But these capabilities do not constitute a conductor. A worse one than Sir H. Bishop can hardly be found. Lenient to torpidity in his presidency over rehearsals—congruous to temerity in changing, adding to, and otherwise transmogrifying music committed to his care—in correct in almost every tempo he takes, whether it be German or Italian music—Mozart or Handel—we have experience enough from the Ancient Concert performances to augur doleful results from his promotion to a situation in every respect so much more trying. His has always been the most stagnant Philharmonic Concert of the season—and eight similar inflections will throw back the average intelligence, sensitiveness, and spirit of the orchestra's performances, to a point behind even their old inequality. But we must leave speculation: having henceforth no duty, save to report.

CONCERTS OF THE WEEK.—There are few concert programmes so interesting as those of the Choral Harmonists, whose entertainment, on Monday evening, began with Mozart's Mass, No. IX.—and included among other matters, a Motet by the same master, an Air by Preyer (a popular Austrian composer of sacred music) sung by Miss Steele, and *encored*—a Madrigal by Wilbye—Purcell's 'Mad Bess'—The Poet's Desire,—a beautiful *scena* by Romberg, well sung by Mr. Bennett, with violin *obligato*, as well played by Mr. Dando—and a selection from the 'Acis and Galatea' of Handel. So rational and acceptable are such meetings, as to render it remarkable, that they should be confined to the east side of Temple Bar. Why the amateurs of the west end do not combine for similar purposes, is a question we have often been tempted to ask. There is vocal talent in abundance among them: but we fear its possessors prefer screaming the *scena* from 'Beatrice di Tenda'—or warbling the last sickly Drury Lane ballad, or mimicking the mannerism of Tamburini, Barolhet, or Ronconi, as the case may be (Fornasari, happily for the drawing-rooms, has no disciples), doing that badly which it requires a life's education to do well—to laying aside petty ambition and uniting for the sake of Music, and not their own visiting list! Yet the success of M. le Prince de la Moskowa's society, in Paris, might have piqued them to attempt something of the kind.

During the past week, too, we have had Mr. Carte affording what the "Musical Union" seems indisposed to afford; the treat of M. Thalberg, and four or five picked singers, to the attenders of his concerts. To be sure, his subscribers have not the "goodly row" of Presidents and Vice-presidents to gladden their eyes. But leaving to others the apportionment of compensations, we must speak of the Pianist's appearance at his own concert. Whatever be the uses to which it is put, we felt more than ever on Wednesday, that there is nothing like M. Thalberg's hand on the piano. Fascination, flexibility, grandeur, and certainty—to all these qualities he may lay supreme claim, when executing his own music. And we do not often meet him as a composer to greater advantage, than in his *fantasia* on airs from 'Don Pasquale.'

His management of the Serenade from that opera, is fresh, graceful, and delicate; we should have been glad, however, for contrast's sake, of another subject in the *finale*. The other specialties of this concert, overlaid with poor songs by poor singers—were 'La Speranza,' the second of Rossini's new choruses—the clarinet tones of Madame Albertazzi, which, though as lazy as if they had been fed on "poppy porridge," possess a charm, of its low order, not to be met with elsewhere—the duet singing of the Misses Williams, which we have been somewhat remiss in not praising before—and the second appearance of Mdlle. Schloss, who had made her *début* previously at Madame Dulcken's. This young lady possesses a superb German *soprano* voice, almost boundless, it seems, in quantity, and sufficient in compass. She is a careful and conscientious reader of her music, too; rather—if we are to judge by her performance—than a sensitive interpreter of it. But there are certain national peculiarities in the production of her tone and the management of her breath, to which an Italian singing master might be advantageously called in. Being so steady a musician, it ought not to be hard to her, we think, to become also remarkable as a vocalist.

MUSICAL GOSSIP.—The Berlin entertainment in aid of the subscriptions for the Weber Monument took place on the 6th. The pieces performed were a funeral Chant, for male voices, a posthumous work of Weber's, found among his papers in London; a musical Prologue, written by Herr L. de Kellstab, recited by Mdlle. Charlotte Hagen, the music by Meyerbeer; Choruses on themes of Weber, arranged by Meyerbeer, and the great composer's 'Euryanthe.' The receipts were upwards of 6,000 thalers, nearly 1,000*l*. The performances were given in the New Opera House.—Some light has been thrown on the destruction of the old one by the confession of a chorus singer, who has denounced himself as the incendiary, giving no better reason than pique against his leader. Examination before the authorities has failed, it is said, to discredit a story which sounds very apocryphal.—An opera, by Herr Taubert, a curiously close imitator of Dr. Mendelssohn, has been given at Berlin: the *libretto*, on the subject of Blue Beard, by Tieck.—There is little news besides from Germany, save the announcements that Herr Staudigl is coming for the season, to remain here till October, in aid of the autumnal festivals at Worcester and Norwich: and that Mendelssohn has been applied to by the Committee of the latter, to conduct their meeting.

Nor have we much from France this week, beyond continued tidings of the success of M. David's Ode-symphony, which appears to be making a tour, under his auspices, and is now at Brussels. There, too, a Symphony by a Parisian professor, Madame Farene, was performed at a recent concert of the *Conservatoire*,—a fact we are induced to record as almost unique in the annals of female imagination.—A one-act trifle, 'Les Bergers-Truqueux,' has been given at the *Opéra Comique*; the music by M. Clapisson.—A new tenor, Signor Bassadonna, enjoying a certain Italian reputation (valueless warrant now-a-days!) was to be tried at the Italian Opera on the 17th.—A new *prima donna*, Mdlle. Bousuere, pupil of Duprez, has made a successful first appearance at the *Académie*, in the arduous part of Meyerbeer's *Valentine* ('Les Huguenots').—The great tenor himself is to be here in April, to repeat the performance of *Arnold*, in 'William Tell,' and of *Edgar*, in Donizetti's sickly 'Lucia.'—Two grand meetings of the popular singing classes are to take place in the *Cirque*, on the 2nd and 9th of March, under the direction of M. Hubert, M. Wilhelm's successor. The performers are to be one thousand in number.—Here we may say, that a casual visit to our own popular singing school, the other evening, sent us home with a satisfactory impression of progress. The musician will consider this accredited by the fact, that we heard that most difficult chorus, 'Wretched Lovers' from 'Acis and Galatea,' go with great steadiness and spirit; a pianoforte alone being used to keep up the voices, as in the Berlin *Sing-Academie*. Of the enjoyment of all concerned in the evening's business, there could be as little question as of their improvement. The public will be glad to hear that the system is working well, though less in fashion, per-



hops, and therefore less talked about, than it was three years ago.

**ST. JAMES'S THEATRE.**—The free and easy reign of M. Lafont having come to an end yesterday week, M. Frederic Lemaitre rules in his stead,—well known to Londoners as the original *Robert Macaire*, of blessed memory,—to travellers as the elect *Ruy Blas*, by whose agency M. Hugo gave full vent to his oddly-mingled democratic theories and aristocratic instincts; and as the veritable *Don César de Bazan*, courtliest and most reckless of poor nobles;—the most forcible, brilliant, and popular, in short, of the melodramatic actors who have risen up since the Revolution, to satisfy the cravings of that new class, which is too stirring to be amused with the old powder and patch-box comedy wit and manners, too practical to be overawed by the old hoop or toga tragedy of Kings and Queens:—as an artist, only one degree less exquisite (according to his order) than Bouffé. Fully appreciating M. Lemaitre's admirable and striking talent, we seriously dislike the order of pieces in which it finds employment. This 'Dame de St. Tropez,' for instance, being a sentimentalized version of the story of Madame Laffarge, is repulsive in proportion to its being neatly put together, and conscientiously acted. The phial and basin order of appeals to our pity and terror is offensive to every principle of Art and good taste. Furthermore, the tale is made up of the hackneyed trio of the sacrificed wife, the practised-upon husband, and the generous lover; the end being, that number Two is poisoned at the right moment to admit of happiness crowning the wishes of numbers One and Three, and to make way for the *Moral*, "Resist the indulgence of illicit attachment, and Heaven shall reward your virtuous efforts, by violently removing the obstacle"! We are not prudish about players and play-houses, but should blame ourselves as contributing to the ruin of both, were we not to denounce the unwholesomeness of such pieces as 'La Dame de St. Tropez.' Here we shall but add, that M. Lemaitre is effectively supported by M. Clarisse Miroy, the original Lady of St. Tropez, from the Théâtre Porte St. Martin, of Paris.

#### MISCELLANEA

**Paris Academy of Sciences.**—Feb. 10.—The most interesting communications in this day's sitting were on medical subjects; but, with one exception, they were not of a nature to be appreciated by the non-medical reader. The paper to which we have alluded is by Dr. Ballard, of the military hospitals of Bourbonne and Besançon. It is entitled 'Considérations pratiques sur les grandes opérations, et sur le moyen d'éviter les dangers et les accidents qui les accompagnent.' Dr. Ballard complains of the general mode of practice adopted in amputations; whether from excess in diet or the excessive restraint of it, and the recourse to frequent venesection, when the necessity for it might, by attention to a few simple rules, have been avoided. Dr. Ballard informs us that the results of his own efforts to prevent the dangers which under the ordinary system of treatment accompany surgical operations, has been highly successful. He gives twenty-eight consecutive cases of amputation, eleven of which were of the thigh, without a single instance of mortality. The first cause of death with persons who are operated upon, says Dr. Ballard, is the dread and delay of the operation. Under the influence of this moral cause, the pulse, which is at first rapid and full, becomes small, concentrated and intermittent, and this is followed by colic and nausea. To prevent this state he keeps him in ignorance of the time at which the operation is to be performed, and even of the necessity of performing it at all. The sudden announcement of the necessity of having immediate recourse to the knife causes, he admits, a violent shock upon the nervous system, but this is much less injurious in its effects than the frequent vibrations arising from the torment of delay. The second cause of death, adds our author, is pain. The surgeon must, therefore, seek to diminish the sensibility of the patient. A limb may be stupefied by a slight compression on the principal nerves, but this alone will not suffice. Experience has proved, says Dr. Ballard, that narcotics employed in exciting and exhilarating

doses, during a period of two or three days, will counteract the effects of pain. In order to act in a proper way upon the nervous system, he administers daily from three to five centigrammes, and even more, of the hydrochlorate of morphia. The third cause of death, adds Dr. Ballard, and the most frequent, is the fever of suppuration. In this case, the duty of the surgeon is to prevent the inflammation of the part on which the operation has been performed, by preventing the development of heat and pain. Dr. Ballard does this, not by the application of ice, the usual and violent course, but by applying bladders filled with water, the temperature of which is only just low enough to carry off the excess of heat that is manifested. In conjunction with these curative means, he insists strongly upon the necessity of keeping the patients in well ventilated rooms. Dr. Ballard concludes his paper with an account of his mode of dressing wounds, and of the diet of the patient. In the twenty-four hours following the operation, he allows only a little light broth, but he successively and rather rapidly passes to a more nutritive and even substantial diet. A committee was appointed to report upon his communication.—There were several communications on geology and natural history, but none of them of general interest.

We must give the advertiser the benefit of our circulation, and therefore copy the following advertisement from *The Times* of Feb. 19:—

**A Character.**—The noblemen and gentlemen of England are respectfully informed that the advertiser is a self-taught man—a "genius." He has travelled (chiefly on foot) through the United Kingdom of Great Britain and Ireland, in Holland, Germany, Switzerland, Belgium, France, and Italy. He has conducted a popular periodical, written a work of fiction in three vols., published a system of theology, composed a drama, studied Hamlet, been a political lecturer, a preacher, a village schoolmaster, a pawnbroker, a general shopkeeper; has been acquainted with more than one founder of a sect, and is now (he thanks Providence) in good health, spirits, and character, out of debt, and living in charity with all mankind. During the remainder of his life he thinks he would feel quite at home as SECRETARY, AMANUENSIS, or Companion to any nobleman or gentleman who will engage a once erratic but now sedate being, whose chief delight consists in seeing and making those around him cheerful and happy. Address A. Z., at Mr. Powell's seminary, Boston-street, Regent's Park.

**Inundation in China.**—A letter from Macao, published in the *Handelsblad*, gives an account of the overflowing of rivers in the North of China, before which the European inundations that we have recorded during the last few years, shrink into relative insignificance. On the shores of the Yellow Sea the phenomenon took the character of a second Deluge. Whole provinces, with populations respectively larger than some of the second-class kingdoms of Europe, were almost entirely submerged. The retreat of the waters left corpses in thousands. Touching episodes are given as pictures of this awful calamity. On the river Yangh-Tsé were found large floating casks, which, when examined, were discovered to contain the bodies of young children—whose mothers, when all hope for themselves was gone, had committed them to these floating arks, as a last slender chance of salvation. Upwards of seventeen millions of human beings, escaped from the inundations, have poured themselves over the adjacent provinces, beggared of all things, and crying for bread.

**Manuscripts.**—The convents and monasteries in Belgium formerly possessed rich libraries, as well as precious manuscripts. On the suppression of these religious houses, a portion of these documents became the property of the State, and were joined to the Bourgogne Library, which now joins the Royal Library, but the remainder were more or less dispersed. Exertions are now being made to save a portion, and to restore them to their legitimate depository, the Royal Library. Several very valuable works have been recovered, during the last eight years; and among others the original of *Singeber de Gembloux*, *La Chronique de l'Abbaye des Dunes*, and of St. Trond, &c.—*Brussels Gazette*.

TO CORRESPONDENTS.—F. E.—Dianthus.—R. N. C.—R. F.—A Student of Gray's Inn.—E. C.—R. G.—received.

The notice of the Steam Lithographic Press, last week, was by "A Correspondent," and should have been so marked. We mention this trifling omission, because, though always willing to give publicity to any novelty in Science, or any novel application of Science to Art, our readers have a right to know our authority, and be able to distinguish between the disinterested opinions of the Journal, and the opinions of a Correspondent, who may be more or less interested.

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